Vogue



PARIS
FASHIONS

SEPTEMBER·15·1934
PRICE 35 CENTS

©THE CONDÉ NAST PUBLICATIONS INC.

"Yes, my husband is with Cannon Mills—

so I get the latest towels early* . . ."

* These new Cannon designs (and many more) are now waiting for YOU at the good stores and shops. Prices, in bath towel size, range from 75c to $2.50 each. Other styles go as low as 39c. All new designs come in full matched sets.

FIX YOUR MIND on any one of our new ensembles. . . . Now, *concentrate.* . . . Can you think of an easier way to redecorate a whole room? Do you know of a cheaper way to buy yourself so-o-o many luxury times? Is there *any* better cold-weather tonic than a soak in warm, sudsy water and a rub with the right towel? Of course not . . . *of course not.*

We know you'll approve this season's swing to simple, "tailored" styles in Cannon towels. We know you'll be pleased by their new off-shades. We know you'll need a fresh layout for every bath, when you see their smartness and feel their softness.

Remember, too, that the price isn't up to the value. . . . Whatever styles, colors, sizes, weaves and weights you like—if a towel wears the Cannon label it's the best buy in town. (And that's not merely an honor-bright promise, but one of the facts of life that you know just as well as we do!) . . . Won't you give our Fall Fashions a fair chance to tempt you?



CANNON SHEETS *have as many fine points as Cannon towels. They keep their fresh look and feel for years, longer than other kinds. There's a Cannon sheet in each price class, for every bed—always a top value, grade for grade and size for size. . . . Cannon Mills, Inc., 70 Worth St., New York City.*

Contrast her life with yours



HER life is outdoors . . . the wind . . . the sun . . . the blue, murmuring Pacific. Yours is confined . . . the home . . . the school room . . . the factory . . . the office. Her food is plain and invigorating. Yours is rich and disturbing. Her breath is as sweet as the hibiscus in her hair—and she knows it. Yours . . . well, you really don't know . . . you merely hope.

Don't offend others!

Hurry and worry, over-indulgence in eating or drinking, little or no exercise, all have a bearing on the condition of the breath. Is it any wonder that so many Americans have halitosis (unpleasant breath)? The insidious thing about it is that you yourself never know when you are guilty of this offense. But you needn't be guilty if you will simply rinse the mouth with Listerine, the quick deodorant. Listerine combats unhealthy mouth conditions and overcomes the odors arising from them. Use it morning and night and between times before meeting others. It makes you acceptable to them. Lambert Pharmacal Co., St. Louis, Mo.

LISTERINE checks halitosis

(unpleasant breath)

Tested and Approved 4602 by Good Housekeeping Bureau Conducted by GOOD HOUSEKEEPING MAGAZINE

NRA

PLAID *with a difference*

Franklin Needles give an individual touch to the important fashion of plaid. The boldest pattern becomes graceful and wearable in the subtle texture of hand-knitted silk chenille. The most striking design takes on new subtlety in typical Franklin colorings. This two-piece costume has the thoroughbred quality that marks all Franklin clothes . . . down to the final details of the braided belt and the odd, cylinder-shaped buttons. The Suit, $95. The Scarf, $5.



This hand-knitted suit may be found in all the Franklin shops . . . and also in the Sportswear Collections of the eighteen leading stores listed below.

BULLOCK'S WILSHIRE . . . . . *Los Angeles, Cal.*
BULLOCK'S . . . . . *Los Angeles, Cal.*
RANSOHOFF'S . . . . . *San Francisco, Cal.*
THE LAWTON COMPANY . . . *Cincinnati, Ohio*
NEIMAN-MARCUS CO. . . . . *Dallas, Texas*
THE J. L. HUDSON CO. . . . . *Detroit, Mich.*
THE NEUSTETER CO. . . . . *Denver, Colo.*
LUCY BALTZELL . . . . . *Hartford, Conn.*
THE WM. H. BLOCK CO. . *Indianapolis, Ind.*
EVERITT-BUELOW CO. . . . . *Houston, Texas*
I. MAGNIN & CO. . . . . *San Francisco, Cal.*
I. MAGNIN & CO. . . . . *Hollywood, Cal.*
I. MAGNIN & CO. . . . . *Los Angeles, Cal.*
I. MAGNIN & CO. . . . . *Pasadena, Cal.*
I. MAGNIN & CO. . . . . *Seattle, Wash.*
G. G. BRYANT . . . . . *Buffalo, N. Y.*
BLUM'S-VOGUE . . . . . *Chicago, Ill.*
J. W. ROBINSON . . . . . *Los Angeles, Cal.*

Mrs. Franklin inc.

NEW YORK: 16 East 53d Street
PHILADELPHIA: 260 So. 17th Street
BOSTON: 141 Newbury Street
HAVERFORD, PA.

VOGUE
September 15th, 1934

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Vol. 84 No. 6
Whole No. 1492

BONWIT TELLER'S
Chronicle of Fashion



"DESIGNED AND MADE BY BONWIT TELLER"

●In our spacious, newly decorated dress salon, you will find a special little group of distinguished fashions, flying little tags bearing the above legend. They are designed to meet the demand of smart American women for exclusive models at ready-to-wear prices. The dress illustrated, of black crêpe and ciré braid, is 95.00. This subtle interpretation of a lustrous mode is typical of the sophisticated restraint that characterizes "Designed and Made by Bonwit Teller" clothes.

MISSES' DRESSES • SIXTH FLOOR

BONWIT TELLER
FIFTH AVENUE AT FIFTY-SIXTH

Carolyn

PRESENTS

KARAVANA

THE EXQUISITE!







Soft and deep piled as velvet... Feather weight and smooth to touch... Glamorous in color as old Spain... subtle in pattern... and brand new in the Fashion Folio—Karavana, created of Crown Rayon (and silk) is the new luxury fabric unique. Wear any one of the three models pictured—for conquest, and your victory is assured... (Especially when you tell *him* that all its beauty is lasting... The Crown Tag on every dress stands for laboratory-tested fabric wearability, dry cleanability and color fastness).

DRESSES ILLUSTRATED... EACH $16.95

Carolyn Modes are sold exclusively in:

New York City—ARNOLD CONSTABLE & CO. • *Houston*—FOLEY BROTHERS • *Birmingham*—BURGER-PHILLIPS CO. *Seattle*—BEST'S APPAREL, INC. • *Columbus*—THE FASHION *San Francisco*—HALE BROTHERS • *Washington, D. C.*—THE HECHT CO. • *Baltimore*—SCHLEISNER COMPANY. *Pittsburgh*—THE ROSENBAUM CO. • *Atlanta*—RICHARDS

and in 62 other fine shops in 62 leading cities

CROWN RAYON YARN, the NEW Rayon of Fashion, Product of The Viscose Company, World's largest producers of Rayon, 200 Madison Avenue, New York City. We comply with the NRA

A Fabric Created of Crown Rayon.. It's Tested!



BOUCHARD

JAY·THORPE
57TH STREET WEST, NEW YORK

ELEGANCE, POISE—EXPRESSED IN AN ORIGINAL JAY-THORPE SATIN FROCK FROM THE WOMEN'S SALON FOR FIRST FALL OCCASIONS IN TOWN. 75.00

FAUNTEX GLOVES

in the new
PICNIT WEAVE
have a right to blow
their own horn

The fine ribbed, bengaline-like fabric tunes right in with the fashion for ribbed fabrics in dresses. And it has the look of refined elegance characteristic of the newer costumes. Two points well worth boasting about!

Picnit gloves are designed for every Fall costume from the severely tailored to the very dressy. The glove illustrated is "Bolero," a dashing cuff style for town wear.

$1.50

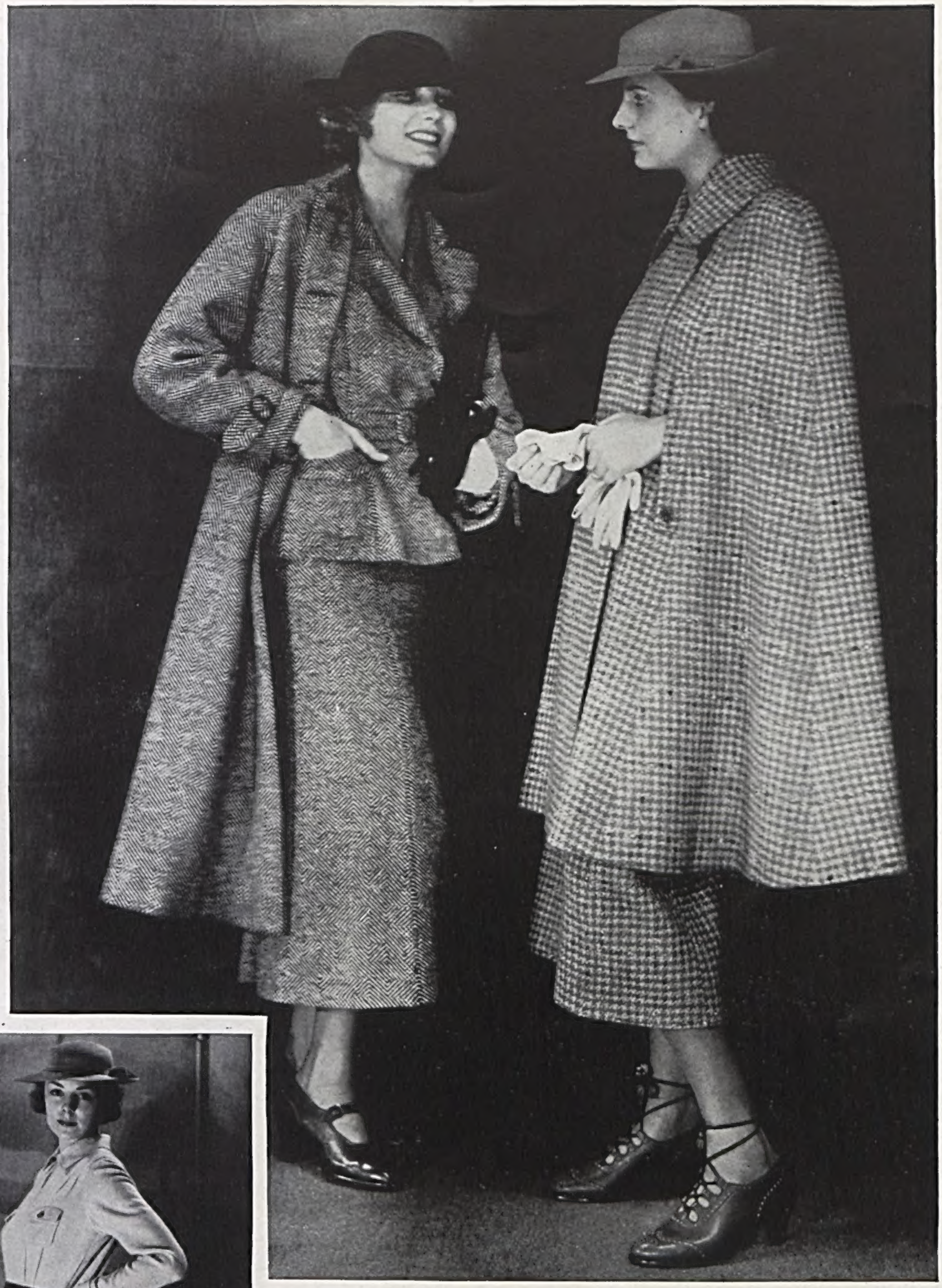
OTHER FAUNTEX GLOVES $1.00

MADE IN AMERICA



"because you love nice things"

VAN RAALTE



A new interpretation of that international classic, the Three-piece Tweed—quoted separately, the suit $39.75; the raglan topcoat —$39.75

* * *

This new version of the "Inverness" brings the Edinburgh tradition up to date—our reproduction of this suit in stunning tweed — $49.75

* * *

The dress below is "Chanel at her best"—our reproduction is in famous "Glendearg" natural grege diagonal soft angora tweed—$39.75

●

All models in sizes 14 to 20



BOUCHARD

New Classics for Sports

Sports clothes can be your dearest friend or great enemy! Just as it takes distinction to wear tweeds, it also takes good tweeds to make distinguished costumes . . . Wanamaker's specializes in sports clothes that have the great Elegance of Perfection.

JOHN WANAMAKER

In Philadelphia: One Broad Street
In New York: Wanamaker Place—10th St. at Broadway



Hat by DACHÉ



Sheer elegance and careless chic are combined in this coat of classic Broadtail which Revillon has dared to treat casually . . . . (left) From Revillon's CLOTH COLLECTION, Agnes Drècoll's formal afternoon coat trimmed with Persian

Revillon Frères

FIFTH AVENUE AT FIFTY-FOURTH

I. MAGNIN & CO.

Sleek, sophisticated, and subtly flattering is this informal-after-six gown with its tiny train and slim slit skirt. In black crepe mado with sparkling baguette sequins. Typical of the elegance of I. Magnin's collection for the new fall season.

✣ ✣ ✣

San Francisco Los Angeles Hollywood Pasadena
Oakland Seattle Santa Barbara Montecito
Palm Springs Coronado Del Monte

VON HORN



DU PONT RAYON COMPANY, NEW YORK CITY

MALLINSON WEAVES THE NEW
BROOKRIDGE CREPE IN

Rayon by Du Pont

Pre-view by Carolyn Modes of what is what in the autumn whirl. New drama. More elegance. Youth in a flip of fringe. A new Du Pont Rayon crepe that is personality in the fabric gallery. Brookridge has a bubble-ripple . . . very fine and slender to the figure . . . utterly unweighted. Mallinson weaves it. What more can be said for quality? Smart hunter green, black, brown, rust in sizes 12 to 20. Left—"Bolero," a three-piece suit. Center—"Directoire," done with crisp moire and brilliants. Right—"Andalusia," a two-piece dress. All at one price.

SOLD EXCLUSIVELY BY 62 STORES IN 62 CITIES FROM COAST TO COAST . . . 16.95

DUPONT RAYON
Reg. U.S. PAT. OFF.

Mrs. Harrison Williams, sketched in a dashing ensemble in which black and white is given a new sporting interpretation. Especially designed for Mrs. Harrison Williams by **Hattie Carnegie**



ERNST DRYDEN



828 — *(Left) Shagmoor Alpaca Fleece; enormous beaver collar* **$79.75**

886—*(Below) Shagmoor fur-trimmed classic of Alpaca Fleece with collar of fox-like wolf blended to harmonize* **$59.75**





844—*Shagmoor classic of DeLuxe Alpaca Fleece* **$39.75**

890—*Shagmoor coat with large collar of grey or brown kit fox* **$49.75**

Shagmoors are classic coats . . designed to stay smart, season after season. You will never see a Shagmoor that is bizarre or extreme, but you will see in every Shagmoor coat the fundamentals of good fashion . the right proportions, superb fabrics, sound workmanship, subtle detail. Go to see the new Shagmoors in your city; you will see again the sort of distinction that has made Shagmoor the most famous coat name in the country!

If Shagmoors are not sold in your city, write for information and the new catalogue.

LINDER BROS. INC. (HOUSE OF SHAGMOOR) 512 SEVENTH AVE., NEW YORK

Shagmoor

Something New

has happened in hosiery



LASTEX FOUNDATION GARMENT BY LUXITE

NOW . . . *"Double-Quick" Dressing*

. . . for Campus or Classroom

. . . for Bleachers or Ballroom

. . . for Office or Home

The perfect hosiery complement to your fall and winter wardrobe is HOLEPROOF KNEE-HIGH. This new wonder stocking reaches just to the knee . . . stays up without "hitching" . . . is comfortable, convenient, practical, economical, and highly styled.

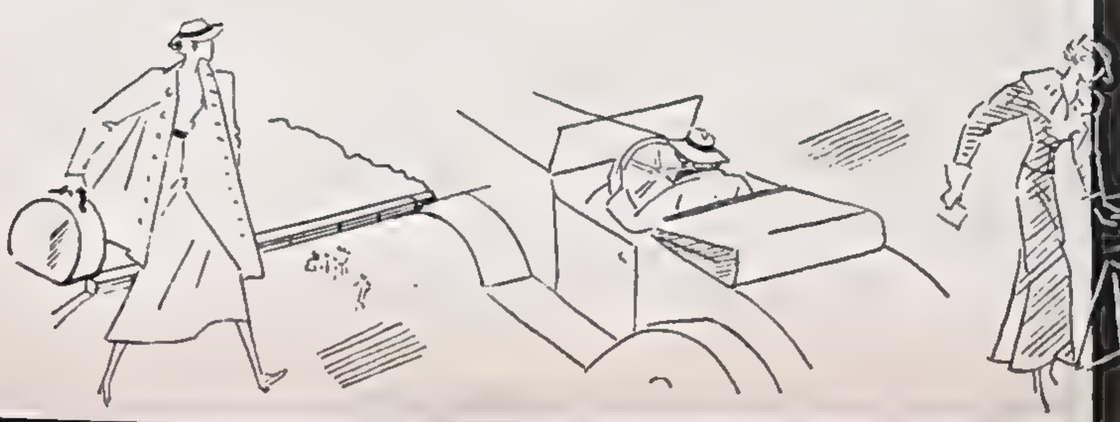
Your look, your poise, your walk will reflect a new freedom when you wear KNEE-HIGH . . . and garter-bumps will no longer mar the sleek perfection of the youthful silhouette.

KNEE-HIGH is available in daytime chiffons and evening sheers at 85c, $1, $1.25 . . in current correct shades. If not yet shown at your favorite store, write Holeproof . . . New York . . . Milwaukee . . . San Francisco . . . or London, Ontario . . . mentioning the store's name.

HOLEPROOF KNEE-HIGH

Trade Mark Reg. U. S. Pat. Off.—Patent Pending

with knit-in "LASTEX" garter







Yes, YOU CAN HAVE BEAUTIFUL *feet and legs*

Today there are many things you can do to make your feet and legs good to look upon. But the *most important* is selecting shoes that fit properly—that give support and foot-freedom. Red Cross Shoes. Because they fit your "walking" feet as perfectly as your "sitting" feet, they're the first step to foot beauty. Because they permit your feet to exercise themselves naturally, they're the sure way to foot (and leg) shapeliness.

Go to your nearest Red Cross Shoe dealer's for these superbly styled, custom-fitting shoes for every occasion. They *are* an investment in beauty and still cost only $6.50. Also write for interesting new booklet to THE UNITED STATES SHOE CORPORATION, *Dept.* V-94, CINCINNATI, OHIO.



The SUE SANDAL



The COBBIE CO-ED



The BOULEVARD

$6.50
$6.85 DENVER WEST

RED CROSS *Shoes*

FIT ALL FOUR OF YOUR FEET
"SITTING" FEET "WALKING" FEET

Carolyn

PRESENTS

A GROUP OF
AFTERNOON
FROCKS

at $16.95

IN MALLINSON'S
"CAVALCADE"
AND "KLOKA"
CONTAINING
CELANESE YARN

Carolyn Modes are sold exclusively by:

ARNOLD CONSTABLE	NEW YORK
THE HECHT CO.	WASHINGTON
HALE BROS.	SAN FRANCISCO
FOLEY BROS.	HOUSTON
BURGER-PHILLIPS	BIRMINGHAM
BEST'S	SEATTLE
THE FASHION	COLUMBUS
SCHLEISNER CO.	BALTIMORE
THE ROSENBAUM CO.	PITTSBURGH
RICHARD'S	ATLANTA

and by one store in each of 62 other cities.

•

For the name of the store in your city, write:

CAROLYN MODES, INC.
128 W. 31st St., N. Y. C.



The Curved, Seductive School of Fashion Enrolls a Bright Trio of Matelasses

CELANESE

TRADE MARK REG. U. S. PAT. OFF.

With fashion heartlessly abandoning "straight and narrow" lines in favor of luscious feminine curves, three new matelasses work their wiles in a trio of frocks destined to add glamour to afternoon hours. Bright products of Mallinson's artistry—these dramatic fabrics vary as to texture—one is richly crinkled . . . one squarely checkered . . . one softly puckered—but all agree in richness of texture, caressing softness, suppleness of drape—the luxurious fashion qualities they owe to Celanese yarn.

MAGGY ROUFF ADMIRES YOUR OVERSHOES



Maggy Rouff's exquisite suite of salons at 136, Avenue des Champs Elysées, is in one of the high houses of Paris, almost a skyscraper. Her "penthouse" apartment in the same building has the same simplicity of elegance that characterizes her evening dresses.



"THE FIRST RULE A SMART WOMAN MUST FOLLOW in the selection of her wardrobe is to choose every accessory to go with her 'Ensemble.' There are no exceptions to this rule, and I would advise my American friends to choose 'Gaytees' because they perfectly harmonize with fashionable clothes."

Maggy Rouff

Paris dressmakers and milliners and boot-makers, famous for their exquisite taste, admire your American-made GAYTEES, for the very same reason that you do. Storekeepers in over 10,000 towns and cities in the United States sell GAYTEES because they know that the letters "U. S." in the trade-mark mean the United States Rubber Company, experts in making rubber shoes. Women buy them mostly because they do such nice things for their feet. They find out later how serviceable and satisfactory GAYTEES are.

Gaytees

REG. U. S. PAT. OFF.



You can buy GAYTEES without going far from home.

PRODUCT of UNITED STATES RUBBER COMPANY · US · TRADE MARK

United States Rubber Company



☆

ON THE PLAZA • NEW YORK

BERGDORF GOODMAN

5TH AVENUE AT 58TH STREET

☆ *Flambeau*—formal first-night outfit for important fall openings. Supple Parisian velvet modeled close to the figure. Chanticleer jacket luxurious with baum marten. Typifying the new evening clothes in the Bergdorf Goodman collections—made-to-order, ready-to-wear.



Dress Designed by McClelland Barclay

Let's be Serious *about Hosiery*

Nobody is buying stockings blithely or blindly these days. Slapdash purchases are "out." You're shopping around. Your eyes are like microscopes. You're asking vital questions about wearing quality. You're out for your money's worth.

Simplify your shopping by asking to see Humming Birds. They'll stand close scrutiny -- over your hand -- up to the light -- inside out. They'll live up to the saleswoman's promise of good wear -- we've seen to that.

You'll find *your* color, *your* price, *your* style in the Humming Bird fall line, which includes those "budget-stretching" elastic topped chiffons you have been hearing so much about. Eight good Humming Bird styles, moderately priced, in stores of the better class everywhere.

Humming Bird

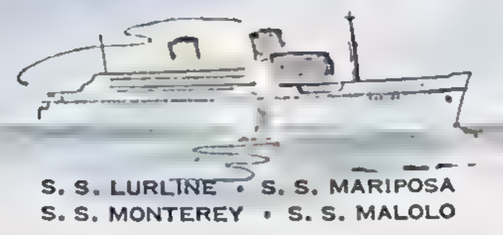
WOMEN'S FULL FASHIONED SILK HOSIERY *Exclusively*

DAVENPORT HOSIERY MILLS, Inc., Chattanooga, Tennessee . . . . NEW YORK SHOWROOMS: 385 Fifth Avenue

© 1934, DAVENPORT HOSIERY MILLS, INC. S4

Main Lounge S. S. Lurline—Photograph taken enroute to Hawaii.

Hawaii



S. S. LURLINE • S. S. MARIPOSA
S. S. MONTEREY • S. S. MALOLO

★ Hawaii has some neat solutions to happiness and peace of mind. The countless pleasure devices of your Matson-Oceanic liner give you the first delightful sense of them. More diversions daily than you ever thought a day could offer, as you sail through balmy weather touched with a magic found only in the South Seas. *So easy to go.* Only 5 days over to the Islands from California. Any time that suits *you* is the right time to sail, for you can always count on meeting summer in Hawaii. Low fares make the voyage a real investment.

So easy to continue . . . down through the South Seas. It is only 15 days to New Zealand from California . . . but 3 days more to Australia. Via Hawaii, Samoa, and Fiji. *Modest fares* your key to these charmed regions.

•

Fascinating booklets and interesting details at your travel agency, or

Matson Line • Oceanic Line

New York, 535 Fifth Avenue • Chicago, 230 North Michigan Avenue
San Francisco, 215 Market Street • Los Angeles, 730 South Broadway
Seattle, 814 Second Avenue • Portland, 327 Southwest Pine Street

STEICHEN



THE FORD IS PART OF THE PICTURE

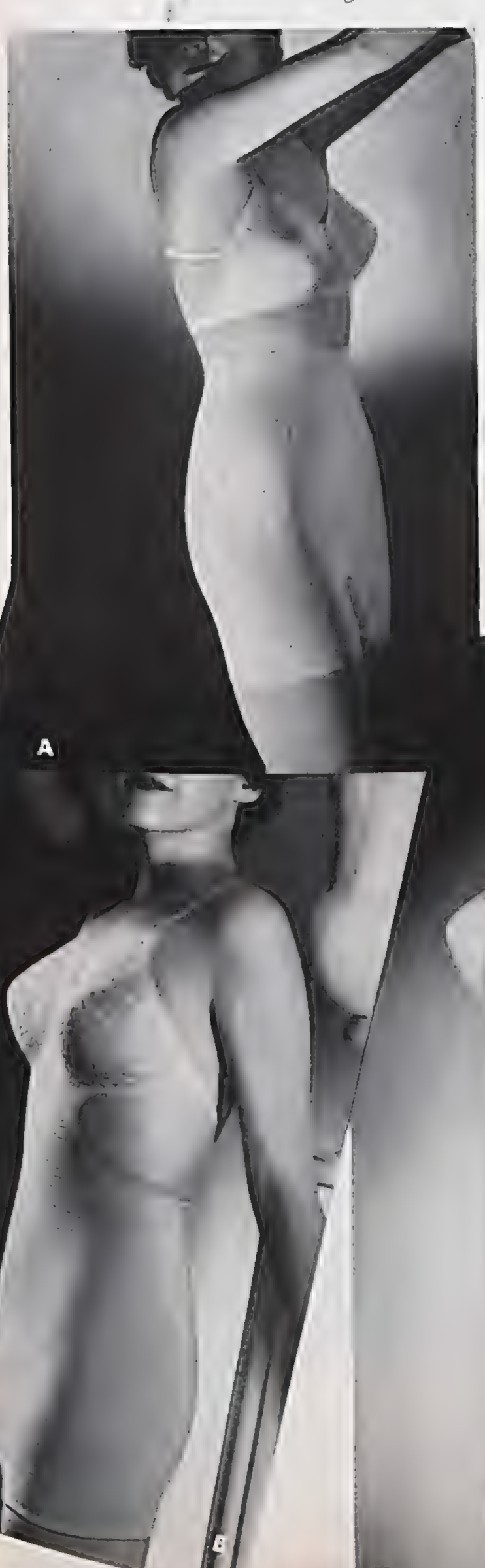
The alert, capable Ford V-8 is part of the picture of every activity. . . . For the gay, glad spirit of Youth is in it—an eagerness to be doing things and going places in a thoroughly modern manner. . . . You catch a suggestion of this as you watch the Fords go by—trim, lithe and colorful. You are very sure of it as you drive the car and note how swiftly, silently and comfortably you travel along. . . . Smooth power flows through quiet gears —the quick response of the car commands your confidence—you realize that it makes quite a difference when there's a V-8 cylinder engine under the hood. . . . Truly, a new thrill in motoring awaits you in the Ford V-8.

A "LASTEX" THREAD

WOUND 'round and 'round... and 'round...

THAT'S WHY CARTER'S CONTROL NATURE'S THREE NEGLECTED PLACES

1 *The Diaphragm*
2 *The Derriere*
3 *The Thighs*





IT TAKES a Carter to take care of your weak points—for a Carter is made with magic "Lastex" thread knit 'round and 'round from top to bottom. Pulled tight here to steal an inch from your waistline ...twisted there, to curve your rear extremity into a line of beauty... tightened where it needs it to sleek your thighs. This inspired fashioning is the secret of Carter's amazing control...and is the reason there's not a seam in the lot to wrinkle or bulge. There are Carter Foundations for figures that need but a bit of coaxing, and others for those that need more emphatic restraint. Nearly all have two-way stretch, plus two-way control, and the new pancake-flat invisible Velvet Grip garters. Their prices are a big point in their favor.

(A) CAPERSV (G16)—Pantie-girdle member of the famous Capers family, built for slimsters. Comfortable, controlling, completely seamless and void of bones. Even sizes 24 to 30. Worn with "BANJO," that brief, over-the-head bandeau that takes years off your figure. Sizes 32 to 38.

(B) CAPERS FANDANGO (F19)—The abbreviated, strong-on-control dance routine of the nation! With an uplift bandeau that sings of youth, and a bracelet pantie that's as much at home with garters as without. Bones? Heaven forbid! Seams? Certainly not! In all even sizes 30 to 36.

(C) RYTHMODE (G2)—A determined new girdle for the pleasingly plump. Made of the smooth nu-stitch fabric with special knitted-in bands at the waistline and thighs, to sleek you down. No bones or seams, even sizes 24 to 30. And another over-the-head bandeau, sizes 32 to 38.

Carter's FOUNDATIONS

The William Carter Company, Boston, New York, Philadelphia, Cleveland, Chicago, San Francisco. Home Executive Offices: Needham Heights, Massachusetts . . . . Made and sold in Canada by Eisman & Company, Ltd., Toronto . . . . Sold in British Isles by Farquhar & Company, Ltd., London.

A NEW THRILL FOR FOOT-CONSCIOUS YOUNG WOMEN



Now comes a thrill for "foot-conscious" young women . . . Selby's new "Slenderized" Arch Preserver shoes. Fashions that are stealing the spotlight from mere "style" shoes—for home—for street—for dress affairs. Yet each containing the patented, invisible Selby "Arch Bridge"—in slenderized form—to protect and preserve the beautiful arches that nature gave you . . . to provide the solid foundation that makes possible shapeliness and long service.

SELBY ARCH PRESERVER SHOES



Udora

This slim cross-strap of shining patent leather on black suede accents its graceful lines with contrasting stitching.

PHONE WESTERN UNION

If you don't know the Selby Arch Preserver dealer near you, just *phone your local Western Union Office.* A courteous operator will give you the name and address instantly.

Prices $9.00 to $12.50
Slightly higher West of the Rockies

"See Your Chiropodist Regularly"



Pearl

The half-and-half vogue expressed in suede and patent softens its contrast with piping and stitching.

THE SELBY SHOE COMPANY, PORTSMOUTH, OHIO
Makers of Arch Preserver Shoes for Women

Arch Preservers for Men by E. T. Wright & Co., Rockland, Mass.
For Misses and Children Green Shoe Co., Boston, Mass.
In Canada Selby Shoes Ltd., Montreal
In Australia Selby Shoes Ltd., Sydney
In England Manfield & Sons Ltd., Northampton

PHOENIX SHADOWLESS HOSIERY

FOR

The well-dressed Leg



● Exquisite—these new Phoenix Shadowless chiffon stockings! They are knitted by a special process that completely eliminates every vestige of rings and shadows. Crystal-clear texture is the result—a marvel of sheer, flattering beauty.

Jean and Jill, the Phoenix Hosiery Fashion Twins, choose Shadowless hosiery in the new Fall shades. Jean, in a Paris inspired suit, chooses *Brisk*. (*Brisk* goes with green and dark browns, just as *Caper* goes with light browns and medium costume colors.) Jill dons Phoenix *Cheerio* with her wine-colored suit. *Gay* she wears with tweeds and *Perky* with light, bright costume colors.

PHOENIX $1.00 VALUES

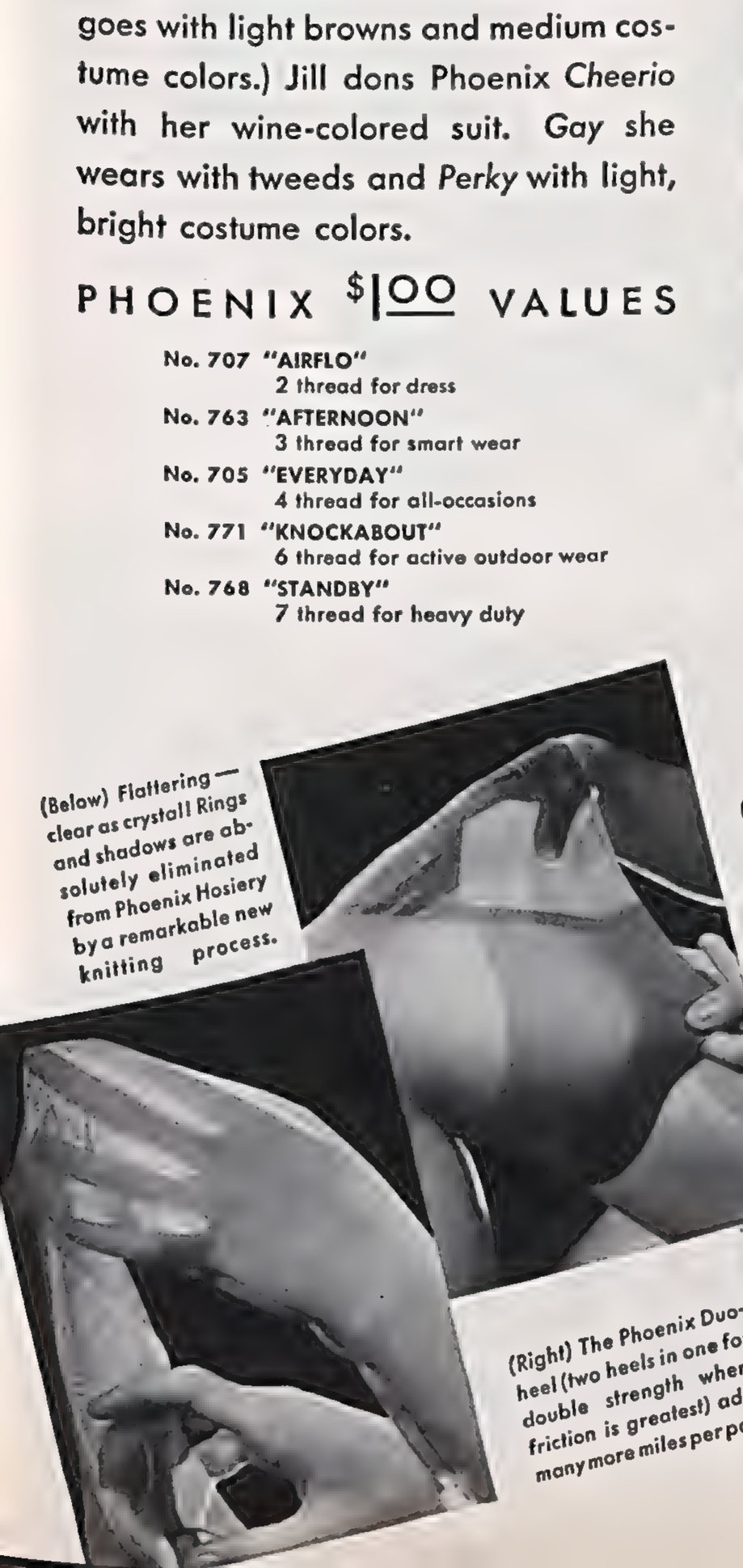
No. 707 "AIRFLO"
2 thread for dress

No. 763 "AFTERNOON"
3 thread for smart wear

No. 705 "EVERYDAY"
4 thread for all-occasions

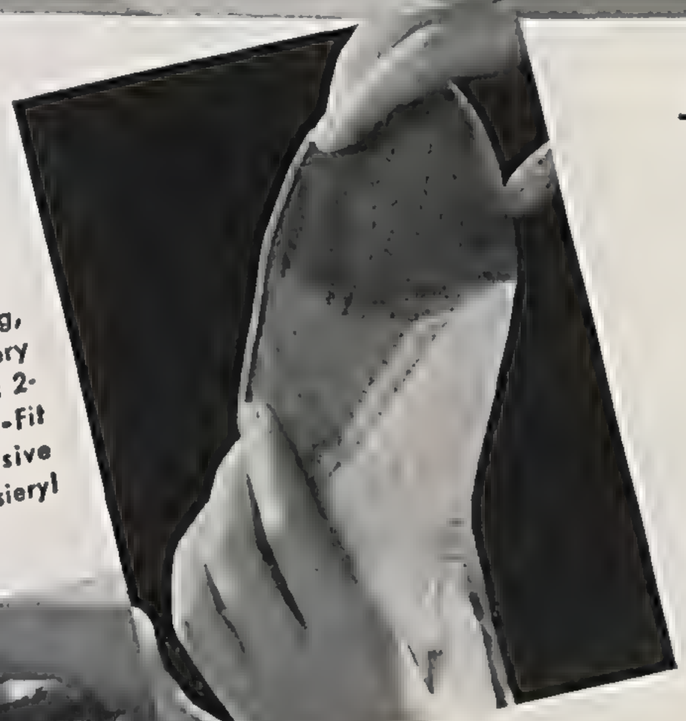
No. 771 "KNOCKABOUT"
6 thread for active outdoor wear

No. 768 "STANDBY"
7 thread for heavy duty



(Below) Flattering—clear as crystal! Rings and shadows are absolutely eliminated from Phoenix Hosiery by a remarkable new knitting process.

(Left) Perfect grooming, perfect comfort for every leg in this marvelous 2-way stretch Custom-Fit Top—that's exclusive with Phoenix Hosiery!



(Left) All-over Tipl-toe is new, too. Full extra reinforcement all over the toe for greater service.

(Right) The Phoenix Duo-heel (two heels in one for double strength where friction is greatest) adds many more miles per pair.

JEAN and JILL, the Phoenix Hosiery Fashion Twins

PHOENIX HOSIERY

with Custom-Fit Top.. 79¢ to $1.95



Amelia Earhart Adopts "Lastex"

IN HER NEW SPORTSWEAR DESIGNS

"WOVENEASE" Shetlands,
new woven woolens made
with "Lastex," the elastic yarn



Seated: Classic reefer coat in herringbone pattern. Detachable lining of chamois-suede zips in and out with Talon fastener. Matching skirt has Talon fastener on side-seam.

Standing: Here is a blouse suit of lightweight herringbone; skirt with center-front Talon closing. Box coat in matching heavier herringbone, with drop yoke shoulder. All the above in "Wovenease" Shetlands, new woven woolens, made with "Lastex."

•

Amelia Earhart Fashions are featured in the following stores

Allentown, Pa. . . . . H. LEH & CO.
Atlanta, Ga. . . . . DAVISON, PAXON CO.
Binghamton, N. Y. . FOWLER, DICK & WALKER
Birmingham, Ala. . . LOVEMAN, JOSEPH & LOEB
Buffalo, N. Y. . . . . FLINT & KENT
Burlington, Vt. . . . . F. D. ABERNETHY, INC.
Chicago, Ill. . . . . MARSHALL FIELD & CO.
Cleveland, Ohio . . . . . THE LINDNER CO.
Dallas, Texas . . . . . SANGER BROS., INC.
Denver, Col. . . DANIELS & FISHER STORES CO.
Grand Haven, Mich. . . . . THE ABIGAIL
Hartford, Conn. . . . . MANHATTAN SHOP
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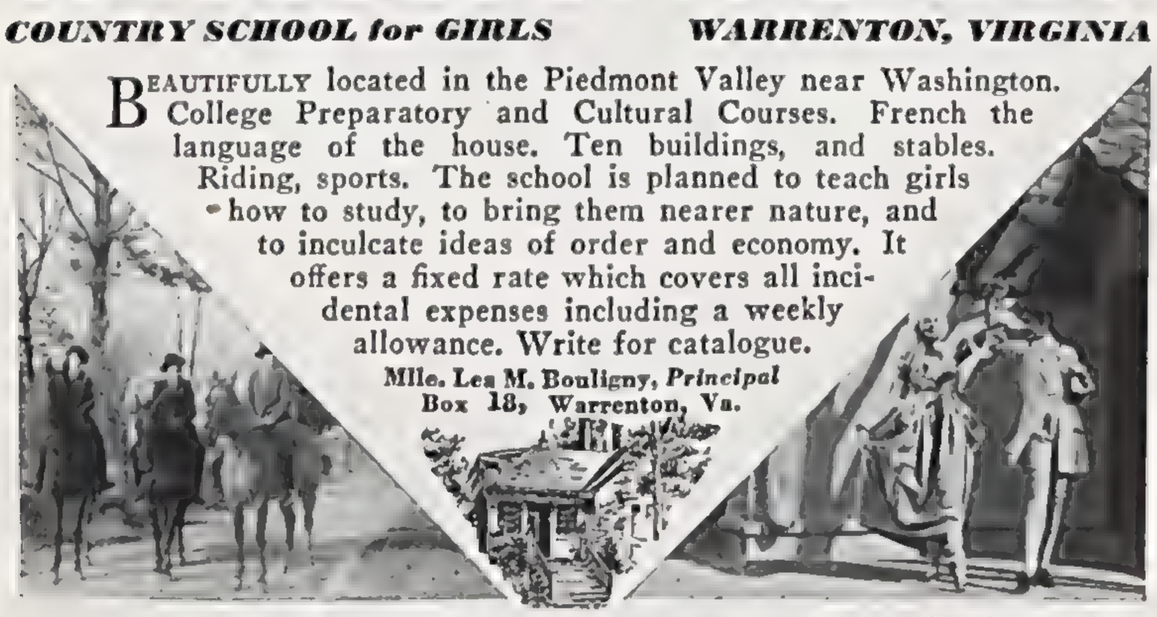
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Vogue covers

Music for the dance



• The Biltmore Roof, it is useful to know, will continue to be open for some weeks, with Paul Whiteman and his orchestra playing on the Moonlit Terrace every night. Dancing to his brilliant music goes on well into the night, and Ramona obliges vocally in the interludes.

You know, of course, how pleasant the Fountain Room is for luncheon, or for tea or cocktails. You can dance there between five and seven to the strains provided by Jean Brunesco's orchestra, with its definitely gipsy lure. But—do you know about the benefit cocktail hour every Thursday afternoon, when the Biltmore gives part of the proceeds to the Heckscher Foundation for Children? Thus many youngsters have been enabled to go to camp or are sent away for a much-needed health-holiday. One of the very attractive and original features which draws me (and lots of others) back on Thursday afternoons, is the cocktail demonstration. That champ bartender, Dan Donnelly, long of Biltmore fame, wheels his portable bar right out into the middle of the floor. Then and there, he shows you exactly how to concoct a very special cocktail, explaining as he mixes. If you want to learn about a new and different drink every week, this is your tip.

Bibliothec

• I've known some people to put off moving to a new apartment, just because their library has presented too exhausting a problem for them to cope with. (These were people who had never heard of Lieske van den Heuvel.) Mrs. van den Heuvel is a born boon to books. She is a consulting librarian, par excellence, but does more for libraries than just give advice. She knows all about the preservation of books, and treats them in the manner to which they *should* be accustomed. If you want to move or store your tomes, Mrs. van den Heuvel has special trick ways of packing them so that they take up less space in storage or transit—and so that you know just what each box of them contains, by subject-matter, title, or where they formerly stood on your shelves (in case, alack, you identify the luxurious biography of Oliver Twaddle as "that lavender book between the two west windows"). If you want translating done, she does it. She is a Dutch woman, and was raised to be a tri-linguist. Pamphlets, catalogues, inventories are all part of her services. Right now she's in the midst of compiling a list of the best books on wines—with anecdotes—for the Citizens Committee for Sane Liquor Laws. It will appear in pamphlet form early this autumn.

Whether you need a little job of repairing, rebinding (in the best taste), or just keeping your books in condition; whether you want your library arranged in a new way, recatalogued, your first editions and pamphlets put in special slip-covers, or your favourite magazines bound (she's careful not to remove the covers); whether you want a long-term librarian (she will work on yearly contract) or whether it's a small matter of a few days, Mrs. van den Heuvel and her assistant are your man. She has had more than a little to do with the libraries of Mr. and Mrs. Harrison Williams, Mrs. Caspar Whitney, Mrs. Christian R. Holmes, and Mrs. Otto H. Kahn. Mrs. van den Heuvel lives at 129 East Tenth Street (Algonquin 4-4284).



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420 MADISON AVE.
NEW YORK

the town

Fish story



• Have you been fishing at Leone's, may I ask? It's the one place where you can fish in New York State without a fishing licence, and it's just about in the middle of town. Leone's, a long-established restaurant out West on Forty-Eighth Street (239 is the number), this summer annexed a large dining-garden, of the patio variety, all kumquat coloured stucco and Spanish tiles, European atmosphere and real trees —and a trout-stream flowing through it. The consequences of this act have brought in a land-office business, because the stream is stocked with live trout. You catch a couple for your own dinner, with a little landing-net, and they are broiled for you over a charcoal fire, right out-of-doors, and served up to you sizzling hot. There are other specialties, too, at Leone's: veal cooked in Marsala, real Italian style, and chicken or lobster *cacciatore*. The pot of after-dinner coffee is left right on the table. (Dinner costs about $1.50, or you can have à la carte specialties.)

Pharmaceutical

• Granting that the great American drug store is an indispensable institution and that its heterogeneous clutter is a boon to the shopper-on-the-run, who does not cherish the memory of certain little herb-redolent pharmacies, those true chemists' shops typical of Continental Europe? Maybe you didn't go over to the other side this year, and no kind travelling friend thought to bring back to you those cachets or the special pastilles which you always like to have on hand. Be comforted—because you can easily get them right here in Manhattan at a pharmacy as foreign as in any European capital. It's in an out-of-the-way neighbourhood—over on Ninth Avenue at Forty-Second Street—, but you'll be entertained if you personally investigate the Pharmacie Française. They'll oblige in most any language—all the usual ones, and Greek and Arabic besides—, and they can produce whatever foreign medicaments, aromatic herbs, botanicals, and cosmetics you can name. They dote, too, on difficult prescriptions in foreign languages, if you have any of those to have refilled. Or you can write to them, or telephone, and they'll deliver.

Tea-time



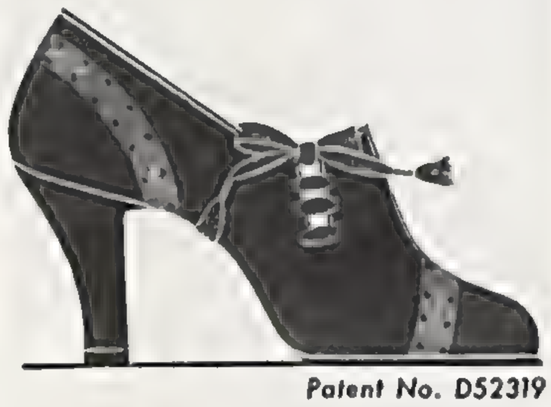
• Two friends of mine who have lived in Paris a long time asked a few people to tea the other afternoon. When they suggested that I meet them at Karoly's, 678 Madison Avenue, I thought, "Ah, that must be something new." But it seems that I just don't know much about teaing-places. Karoly's has for years been a favourite place with people who like pâtisseries, brioches, and petits fours in the true French manner. I must say that, when we were asked to make our selection from the trays and trays laid out before us, I was mentally carried back to that little place on the Rue Royale, where at tea-time you serve yourself and go through agonies in trying to exercise your will-power to decide where to call a halt.

Karoly's is also a favourite place, in the neighbourhood of the East Sixties, for (Continued on page 34)

MME. Pauline
6 EAST 53rd ST., N.Y.
•America's Rendezvous
for
Fall Millinery
Creations
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Anne Wright
Gowns
now showing the
Fall Collection
at her new shop
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SAKS 34TH
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"A Little Bit of Paris in the Heart of New York"



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Here at the New Saks 34th, we take very seriously the problem of the woman whose purse is no indication of her appreciation of fine things. For her, we launch this collection of new Fall shoes. Designed in our own studios and exclusive with us, we consider them the peak of practical perfection...consistently priced at

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BETWEEN FIFTY-SEVENTH AND FIFTY-EIGHTH STREETS

Shops to know

▪ ▪ No matter how familiar you may be with the New York shops, you can't possibly know all the good ones. Here are some of the smartest specialty shops to be found. Whether it's a beauty treatment, a particular type of sports dress, a shoe, or a hat—the chances are you'll find it among the shops advertised on this page. You may write to any of them with entire confidence in their integrity, for they measure up to the same plane of smartness upon which Vogue itself operates.



SUPREMACY OF SUEDES!

Nothing can compare with suede in Fall shoe fashions—Lizard mounted suede pump with tiniest metal buttons. Patent leather heel. Black, brown, green. $16.50

Oxford with cameo clasping slender straps over instep. Black, brown, green. $18.50

ON THE PLAZA • NEW YORK
BERGDORF GOODMAN
5TH AVENUE AT 58TH STREET

VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 33)

quiet dining. The food is deliciously cooked, and unobtrusively served—just as it should be.

Divan



• At number 17 East Forty-Fifth Street is the Divan Parisien—a little restaurant with immaculate cream coloured walls; with mulberry-cushioned divans flanking the majority of the tables; with service that is quick, efficient, and businesslike, and with very good food. Lunch and dinner there are both à la carte, but not too expensively so. Omelettes, salads mixed to order, unusual entrées, and crêpes Suzette are all part of the regular routine. The pleasant atmosphere and the excellent dishes seem to do nothing to hold back the speed with which the latter are served. And the Divan is air-cooled.

Cook's night out

• Thursday-night dinners at home, when the presiding genius of your kitchen has gone her own way, are apt to be pretty dreary affairs. That is, if you haven't yet discovered The Marvel Shop on Lexington Avenue, between Fifty-Fifth and Fifty-Sixth Streets. For here is a shop which has given thought to this problem of cook's-night-out-dinners and has come forth with a grand solution. It will make for you, in any size you wish, the most delectable meat or chicken pies—deliciously seasoned interiors with flaky, golden-brown crusts—and deliver them regularly to you each week on Thursdays. All that you have to do, before you serve them, is to pop them into the oven to make them piping hot. After the meat pies you can order some of this shop's superior home-made ice-cream and little cakes for dessert.

Then, if your New England heritage considers Boston baked beans and brown bread sacred to Saturday nights, there are little earthenware pots, filled with delicious baked beans and accompanied by brown bread, to be had at this same shop. Some of the other specialties are honest-to-goodness *croissants,* baked in brick ovens (as all the French breads are in this shop), because the slow heat of a brick oven gives a crunchy, tender crispness that no other method can; macaroons made of genuine almond paste; delicious muffins; honey buns fragrant with cinnamon and loaded with nuts and raisins; Southern beaten biscuits; and marvellous candies—chocolate mints no bigger than that; plain mints in charming, old-fashioned shapes; caramels; a crisp, nutty confection known as "Mountain Trail." All of which probably arouses the gourmet in you so strongly that, by now, you're already well on your way to 671 Lexington Avenue!

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Wynn Richards

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After a Summer's Siesta . . . Gervais has moved into her new shop with plenty of points of fall chic to satisfy the fussiest Vogue readers. . . . and this, dear ladies, means Gervais has shopped Paris for you.

⚜

Opposite the Cathedral



VOGUE COVERS THE TOWN

International casino



• It isn't such a great strain on my memory to visualize that famous show-place restaurant, Haus Vaterland, where all the visiting American firemen went when they took in the sights of Berlin. Ever since I first dined, wined, and danced there in every known nationality, I have wondered why some showman here in New York didn't do the same stunt on a more Ziegfeldian scale for the great American public.

Now it doesn't surprise me to learn that Billy Rose is planning just such an international casino. Before winter is over, he is going to give us a chance to dine and dance and be entertained in replicas of world-famous restaurants of all countries, all housed under one roof. Of course, he will do the whole thing up handsome, with floors also for barber shops and beauty parlours, bowling-alleys and billiards, even a swimming pool and a gym! But prepare to make the trek to Brooklyn to take in this stupendous show, ladies and gentlemen. It seems that Billy needs room to spread himself on this idea, and he had to take over the building of the Elks Club in Brooklyn in order to do it. Doubtless, he has embarked upon a noble and commendable cause.

Memo

• During the past few weeks, the Academy of Allied Arts has been gathering under its wing a whole galaxy of paintings from the outstanding summer art exhibits, for an exhibition to be held in its gallery, 349 West Eighty-Sixth Street, September 10 to 24. The idea behind it all is to afford New Yorkers who are interested in contemporary art and who couldn't get around to each and every one of the summer shows a chance to view the most distinguished of the paintings all in one fell swoop. This year, the collection (it's a yearly event, this round-up) is devoted exclusively to paintings of New England subjects by New England artists such as Clifford Adams Bayard, Blanche Hamilton, and Anne Cary Bradley. It looks like the perfect way to remedy your sins of omission.

Your house in order

• It's bad enough to have to leave the sea and the trees and the grass in September and face the tired stones of the city, but when you step into a house that looks like a dusty mausoleum, shrouded and grey, then the spirit fails. But take heart: there's a marvellous Way Out. A certain Mr. Joseph A. McAnerney, at 872 Lexington Avenue, has built up a unique business, one function of which is to open your house for you. He does literally (Continued on page 36)







JUDITH WYLDE

Announces



The Bud

from the leaves of our sketch-book is plucked by you and lo! the blossom can be developed into any material and price you select.

You'll Thrive

divinely in any evening, sports, or daytime costume that blossoms under our cultivation.

Transplant

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Also individually designed models for immediate wear.

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VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 35)

everything: vacuum-cleans and wipes down the whole place completely, touches up painted woodwork that furniture has scratched, waxes and polishes the floors, opens out and hangs the draperies that you've stored away, polishes all your glass till it shines like the sun.

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Black magic



• We have found out where song-writers relax—where the Irving Berlins and Vernon Dukes go for inspiration and a snifter. It's The Onyx—a little rendezvous in West Fifty-Second Street where six coloured gentlemen play and sing like contrapuntal angels. Their instruments vary from the traditional banjo to a whisk-broom tapped with fiendish and insinuating rhythm on a valise covered with wrapping-paper. They make the most hackneyed song in the world sound like the latest evidence of Cole Porter genius. The climax to this vocal orgy is a thin little, sad little Negro boy of fourteen who stands up rigidly on the platform and, in a soft, pure, utterly sexless voice, sings "Cocktails for Two" so that it breaks your heart for its sheer innocence. Not only that, but his enunciation is something extraordinary.

The Onyx is apt to be crowded and undressed, so don't go with any idea of a swank evening, gastronomical or otherwise. But if that certain rhythm gets you . . .

Dine and do good

• Lest we forget—the Actors Dinner Club is still holding forth every evening and is still putting on a grand program. Any night except Sunday, you can dine there and enjoy a varied entertainment which is voluntarily provided by professional headliners. The Club welcomes the public at the Hotel Woodstock, without complications of membership or dues. Your entrance fee is nothing more than the price of your dinner (about a dollar), and this small amount not only provides a meal for you, but for some needy professional, as well. In this way, many a deserving actor or actress, who has been "at liberty" for a distressingly long time, has been fed and cheered during the long lean months.

The Club found the summer rather difficult, because so many of its friends were out of town, and, too, few visitors knew about it. So Miss Doris Hardy, with the cooperation of theatre managers, went about making between-the-acts speeches to various audiences. Her appeal was so charming—and the cause so obviously worthy—that the response in dollars and cents was enough to tide the Club over the summer. But, now it needs you—and hopes you'll come and bring your friends. Better arrive by seven, because the show begins promptly.

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VOGUE

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SCHIAPARELLI'S NEW DAY SILHOUETTE—THIS IS WHAT MOURGUE HAS DRAWN FOR THE COVER OF THIS ISSUE. A DIRECTOIRE BONNET, CLEVERLY MODERNIZED, OF BLACK BREITSCHWANTZ. A GREEN TWEED SUIT WITH AN IRREGULAR JACKET HEM, BUTTONS, AND A COLLAR OF BREITSCHWANTZ THAT BELONGS TO THE BLACK JERSEY BLOUSE. FROM BERGDORF GOODMAN, NEW YORK; I. MAGNIN, CALIFORNIA.

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THERE ARE THREE VOGUES, AMERICAN, FRENCH, AND BRITISH

ALISON SETTLE-EDITOR OF BRITISH VOGUE - MICHEL DE BRUNHOFF-EDITOR OF FRENCH VOGUE

EDNA WOOLMAN CHASE-EDITOR-IN-CHIEF OF THE THREE VOGUES



LATE GEORGIAN

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VOGUE'S eye view of the mode





We have not turned into an art museum. We are merely showing you what the French couturiers looked at before they started to design their models for the Winter Collections.

Paris has gone romantic. Paris is tired of skimping, of being ingenious instead of generous. The great silken gesture has come back: the rustle of yards of damask, the stiff flare of taffeta, the slow luxuriance of velvet. Dressmakers have borrowed freely and admittedly from the past. You will see in coming winter evenings the wide, strong, silken skirt of Bonnat's lady at the top of the page; the cascading bustle of Renoir's waltzer; the cone-crowned hats on Rubens' personable couple; berets flopping or peaked, tricornes like the headgear of the Commedia dell' Arte figures; swathed throats and pointed revers as on Gainsborough's young man; Nattier's draped effulgence of satin; and the whispering aura of silk on Carolus Duran's dark lady at the lower left.

Ghosts of past beauty will walk again—transformed into living flesh by the touch of the French designers, who, by a twist of the cloth, an aberration of line, and slight madnesses of colour, can make a future out of history and history out of the future. If this sounds like hollow paradox, turn over the following pages and see this tangible miracle for yourself. It is exhilarating.





GIRAUDON







HOYNINGEN-HUENĒ, PARIS

LELONG PUTS A MEDICI RUFF AND TRAIN ON A BLACK MOIRE BAGHEERA GOWN; BERGDORF GOODMAN • JEWELS FROM MAUBOUSSIN

Paris Collections



THERE are two kinds of people: those who want to look at pictures and those who want to read facts. Aiming to please, as always, we've tackled the Openings from both angles. For you picture-lovers—here are a hundred (well, dozens) of quick croquis dashed off by one of our agile draughtsmen. For you statistic hounds—here is a factual report that ought to still, for at least a moment, your avid questioning. Armed with tape measures, yardsticks, and adding-machines, we have discovered that exactly three thousand and five dresses were sewn up in this current Major Effort. That the fullest skirt in Paris is ten yards wide (Vionnet); the narrowest, forty-five inches (Molyneux). That fifty per cent. of the wools are hairy, and at least forty-nine per cent. bumpy.

That there's enough gold and silver in Paris to settle all the war debts, and enough rich silk to make a tent over Belgium. That ninety-seven out of one hundred and seventy-five models at Mainbocher's are black, that green is the second colour everywhere, and that four big dressmakers are mad about bishop's purple. That Schiaparelli's dachshund muff is twenty-two inches long and as narrow as a sausage. That, besides dozens of fur muffs, we counted one satin, one silk moire, four woollen, and an ostrich one. That six to eight inches off the floor is the newest afternoon skirt length and better when uneven. That there must be nearly a million splits in Paris. That some crowns are nine inches high and others two inches flat. That while Lelong's trains are three and four feet long, not one skirt at Chanel's scraped the floor. That eight-button boots actually shod Worth's mannequins' feet by day, and one-inch heeled evening sandals by night. That three-quarters length jackets look less new than hip, thigh, four-fifths, or seven-eighths jackets. That breaking your silhouette into Lanvin's two or three tiers is a good stunt. That Maggy Rouff's basques have practically an eighteen-inch waist. That Marcel Rochas' belts are five inches wide. That Patou's puffs are charmingly 1880. And that Molyneux's evening gloves are about twenty-five inches long, which is nearly up to your armpits.

What we didn't add up is how many seals were killed to supply the quantity Paris is using. Or how many bushels of Brazil-nuts Véra Borea uses for buttons—or how many cords of wood went into Alix's striking tunic of wooden paillettes. And last, but not least, we figure that even at a fifteen-franc dollar, the new clothes are worth mortgaging your homestead for.

So much for vital statistics. We shall now proceed to burrow a bit deeper and give you an idea of the backbone of this great, gorgeous cavalcade of fashion.

The Great French Couture is giving the world a little Romanticism this winter. Not a staggering dose of it, never fear, and nothing too cloying. Gallic logic never forgets that we live in the Machine Age and run around, not in gilded carriages, but in Yellow Taxis.

By day, it's nicely restrained Romance. A Cromwell collar, perhaps. Or a modernized cutaway Jacobin jacket. A Louisa May Alcott muff. Romney revers or a parachute cape. A Venetian tricorne or a swashbuckling Cossack hat. A nonsensical yashmak veil or military lace chinstrap. Wide Spanish belts or Canadian Mounted Police sombreros. By night, the picturesqueness breaks loose more wildly. Sweeping doges' coats or Bedouin mantles. Madame X neck-lines or Boldini's immortalized bare shoulders. Dresses that were born to waltz in. And portrait *robes de style*. Back they floated into every house. Gainsborough, Rubens, Renoir picture frocks—even gigantic Winterhalter crinolines—sans the crinoline.

At Vionnet's, the picturesqueness soars to its highest pitch. You sat through her collection half dreaming you were at a Story-Book Ball. A mythical cavalcade to which all the heroines of history had come, their dresses incredibly metamorphosed into 1935. Nor were you dreaming. Vionnet admitted frankly that she had recreated a dress from every great page of the past. A Sappho column

of white fringe. A Marie de Medici dark blue taffeta. A white velvet pannier dress that one of Louis-Quinze's girls might have worn. A Directoire black velvet. A ten-yard black tulle skirt of the Second Empire. A garnet taffeta Versailles dress. Even a violet satin gown made with 1880 hip loops. But Vionnet did them all with such a sure hand that any one might walk into a New York penthouse wearing one of these models, without looking like a museum-piece.

But no deadly finger points at you and says you *must* take picturesqueness. Take it—or leave it alone. Side by side with crinolines, you'll see Molyneux's beloved streamlines. Directoire suits will rub elbows with Mainbocher's stark box modernities. Cossack hats tower opposite shallow pill-boxes. Lanvin's peasant sleeves alongside of skin-tight ones; Lelong's mile-long trains near knee-exposing splits; wide Spanish belts next unbroken waists; Patou's bustle-ish *pouffs* opposite Augustabernard's moulded bodies. No one silhouette rules. It's freedom of choice, in this new mode, and every woman must choose for herself.

Your suit—let's pick that first. How about the cutaway Jacobin jacket that every one craned her neck over at Maggy Rouff's? A double-breasted, fitted, cutaway jacket, very coat-tailish behind, cut out of that panther-like black wool brushed with polecat hairs. Or one of Schiaparelli's modernized Directoire suits—the one she calls the key silhouette of her collection. A red-and-eel mixed wool jacket, with two Cromwell collars sloping your shoulders, lots of fit through the waist, and lots of flare below, because there's buckram stiffening under the pockets and peplum.

If straight lines do more for you—try a box-suit. Young America will probably live in them this winter. There's a wildly successful black one at Schiaparelli's (We show it on page 54.)—made out of something that looks like a billiard-table top, so thick that it will insulate you against any Northwester. It's double-breasted, edged with Persian lamb, and built over a ciré-satin-topped dress. And what adds more zest to this outfit are the amusing Persian lamb dachshund muff—long and narrow as its namesake—and the mad little newsboy visor cap and the huge big box-calf bag



that the mannequin wore. Molyneux does these box-jackets to perfection, too; always, as is his wont, putting them over slim straight dresses that are often unbelted. One of rose-cinnamon wool goes over a rose-cinnamon velveteen dress with cool pink flowers at the throat. Another black one is faced with black sealskin and owns a microscopic sealskin muff. (There's more seal in Paris than in the whole Hudson Bay.) Mainbocher is unbeatable at these box-suits, too; for instance, his black-and-red mixed wool one, bound all round with black braid, and worn over a black dress with a sniff of red at the hem. We show it on page 54.

Russia comes into the suit picture, too. Wide-belted, flaring, long tunic suits, loaded with astrakhan and worn with high astrakhan Cossack hats—as Vionnet and Molyneux and Worth and Paquin and Rochas give you. Or you can have a smock jacket, buttoned down the back—for all the world like a child's pinafore—such as Lucile Paray engineers. Or a flare-back jacket of Mainbocher's—the front belted, the back swinging loose from neck to hem. Or Augustabernard's black (Continued on page 129)







THE SEPTEMBER FIRST VOGUE CONTAINED THE INITIAL REPORT OF THE PARIS OPENINGS. THIS IS THE SECOND INSTALMENT. THE THIRD CHAPTER WILL BE IN THE OCTOBER FIRST ISSUE OF VOGUE



PAQUIN (SAKS-FIFTH AVENUE) • LOUISEBOULANGER (BENDEL)

HISTORY
Walks in Silk

(Right) A pannier skirt of Versailles origin; a moulded basque; a shoulder-baring décolletage—this is only one of the cavalcade of picture frocks in Vionnet's collection. White velvet on a taffeta ground is the exciting fabric used to make it. There's a Nattier-blue velvet jacket to go with it (not illustrated) topped by a frame-like collar

(Extreme left) A bodice of iridescent paillettes, with modest décolletage and sleeves, tops the wide-spreading black velvet skirt of this picturesque Paquin gown. To wear with it, the designer made a velvet jacket with a pinched-in waist-line and a flaring peplum—of obvious Civil War extraction. The jewels are from Mauboussin

(Left) Everything happens at the back of Louiseboulanger's stately evening gown—suggestive of 1860 bustle and sash (right, on the opposite page). A stiff white damask taffeta woven with silver is the appropriate fabric. There's a train at the back, and white feathers with the effect of paradise froth charmingly about the neck and shoulders



VIONNET



LUCIEN LELONG (BLOOMINGDALE)

HORST, PARIS

ROMANCE ENVELOPS THE MODE

The Oriental-looking costume at the left is Lelong's "Beloukia": a trailing gown of brown velvet topped by an exotic dolman-type of cape that is Lelong's own invention. Firstly, it's made of pinkish silver lamé—a smart material in a smart colour—and has a border of rich brown fox around the neck and down the flat, formally cut front. Secondly, the cape has all its fulness and sweep placed at the back—an important fashion. Thirdly, the cape hem turns under, to give a new bloused effect

The black taffeta inspiration on the opposite page has a Russian flavour. A skirt, yards and yards wide, is attached to a black-and-white striped basque. Next, there's a tiny cape faced and collared demurely with white taffeta (capes appear in many guises these autumn evenings). Then, as if this weren't enough to make you look like a divinely young Empress Catherine, there's a huge ermine muff fringed with little tails. Maggy Rouff has named this dramatic costume "Consulat"



HOYNINGEN-HUENÉ, PARIS

MAGGY ROUFF (JAY-THORPE)



• Uneasy lies the head that wears the crown? Not a bit. Chic is the head that wears one. As for uneasy lies, most of the new crowns tell tall stories, we admit. Agnès' brown chenille toque, upper left, piles to a peak. Maggy Rouff's grey camel's-hair coat has a brown nutria scarf. Salon Moderne, Saks-Fifth Avenue, New York and Chicago • Maria Guy's black taupé crown, left, has a crushed-in peak. White marabou cascades down the front; at Jay-Thorpe. Augustabernard's black crêpe frock with a white satin jabot is from I. Magnin, in California



French high-hatting

• As for the other two hats on the opposite page, the one with its high crown being manipulated is from Agnès. It's made of black felt. Agnès wears it herself, and you can dent or drape it to suit yourself; Saks-Fifth Avenue, New York and Chicago

• Molyneux's hat, below it, goes to the other extreme, with practically no crown at all, but with a high cuff on its brim. It's made of black felt, with seal pompons. Molyneux's seal scarf, from Jaeckel, is edged with ostrich feathers; his black wool jacket dress is from Fortnum and Mason. The gloves are trimmed with seal cuffs

• On this page (above, left) is Maria Guy's black grosgrain Cossack toque, with wing-like loops soaring upwards; Altman. The Marcel Rochas suit has a Cellophane-and-angora jacket fastened with a white cross

• Another example of the rise of the crown is Maria Guy's black velvet harlequin toque (centre) with a tuft of ostrich; Bendel. A white plaster dolphin fastens Marcel Rochas' black velvet coat

• Schiaparelli's black felt hat, right, has humps and a yashmak veil; Hattie Carnegie. Schiaparelli's purple-blue wool coat has Persian lamb wings and a muff



MOLYNEUX (MAYBELLE MANNING) • MARCEL ROCHAS



VIONNET (HATTIE CARNEGIE)

COSSACKS IN PARIS

(Opposite page, left) In official dress circles, a strong Franco-Russian relationship has been established for winter. Witness this high Molyneux cap of Persian lamb; the seven-eighths length coat of black wool, widely belted and flaring hemward; the wide sleeves; and the Persian lamb revers and muff, all of obviously Cossack extraction. Underneath this swashbuckling exterior, Molyneux has put a new stream-line dress that mounts close about the throat and takes care not to interrupt the smooth line of the costume

(Opposite page, right) The shaggiest fabric in Paris—a black silk with inch-long hairs like fur—makes this dress that any moujik might claim as his own. A wide belt of varnished leather, with an amusing mask-like fastening, hitches the waist together. And the Russian atmosphere is exaggerated by transversal tucks on the chest, which are eventually released to give sleeve width. Maria Guy designed the mounting toque to fit into the dashing mood of the picture, choosing finest black astrakhan for its material

On this page, too, the theme of the Volga coat song is carried on, for nothing could be more harmoniously Russian than this coat of black breitschwantz. It is unbelted, but cut so as to fit the figure smoothly amidships, while there is much width of flare at the hem. The neck-line has been kept conservatively snug and finishes in a closely tied bow. Agnès, with her usual skill, did the chic black velvet hat chosen to complete the costume, and christened it "Le Troïka." It combines an effect of moulded height with a very youthful effect



SCHIAPARELLI (HATTIE CARNEGIE) • MAINBOCHER (HATTIE CARNEGIE)

BOX-SUITS

AND LONG CAPES

Schiaparelli's famous box-suit (extreme left) is of thick, felt-like black wool. A Persian lamb-edged jacket tops a black wool dress. The final zest—Schiaparelli's newsboy cap and novel dachshund muff

Young and neat as a cadet's uniform is Mainbocher's box-suit (left). The red-and-black tweed jacket buttons over a black wool dress edged in red at the hem. Worn with it is Mainbocher's black felt hat

Schiaparelli calls them "Parachute" capes—these back-jutting, buckram-stiffened tiers on her furless black wool coat (left, on the opposite page). The yashmak veil on her peaked hat of black felt is new

Held close to the body in American Indian fashion, Molyneux's black wool cape (centre) is cut away at the bottom and hemmed with bands of nutria. In Chicago, Jacques has this model

Lanvin's version of the Pocahontas cape (extreme right) is of curly black wool that looks like the astrakhan fur wings. Lanvin's, too, is the black felt sombrero. Blum's Vogue, in Chicago, has this



SCHIAPARELLI (BONWIT TELLER) • MOLYNEUX (STEIN AND BLAINE) • LANVIN (BONWIT TELLER'S SALON DE COUTURE)



THE DUC DE LUYNES ET DE CHEVREUSE AND HIS BRIDE, SEÑORITA JUANITA DIAZ-UNZUE



A DUCAL WEDDING

ON a brilliant summer day, lengths of red carpet, stored away for thirty years since the marriage of the then Duc de Luynes, were laid again through the streets of Dampierre, from the door of the Château, through the magnificent grilled gates, down towards the village church. Peasants in holiday costume and Molyneux-gowned members of the old nobility gathered to watch the bridal cortège of the present Duc de Luynes, only son of the Duchesse de Luynes, and Señorita Diaz-Unzue, daughter of Mr. and Mrs. Diaz-Unzue of the Argentine.

Headed by the beadles, the procession proceeded with pomp to the church and back, such traffic as there was handled by the Duc's private foresters and footmen in blue and red livery with silver buttons. Following clergy and choir-boys came the bride and groom, the lovely young Argentine in a white satin gown by Rosine Paris, crowned by a veil of old family lace. Queen Amélie of Portugal, the bridegroom's witness, walked alone behind them —a striking, regal figure.

One modern touch, but charming—of hymns and benediction being broadcast to the mob outside during the ceremony!

Afterwards at the famous Château itself, the work of the architect Mansart in the seventeenth century, separate buffets were laid for the villagers, the guests, and the family.

The entire cortège was costumed with great taste by Molyneux—a brilliant picture in harmonizing colours, large hats, and long gowns. Since most of the best-dressed women in Paris were present, the costumes were perhaps indicative of the mode to come. You will find several of them sketched on page 104.



THE WEDDING CORTÈGE



HER MAJESTY, QUEEN AMÉLIE OF PORTUGAL



THE BEADLES IN THEIR COLOURFUL UNIFORMS



PHOTOSCHALL

CLERGY AND CHOIR-BOYS IN THE WEDDING PROCESSION THROUGH THE STREETS OF DAMPIERRE

Any Shade of Blue

71, QUAI D'ORSAY
SÉGUR 42-54

22 RUE BARBET-DE-JOUY VII^E

Oakland Farm
Newport, Rhode Island

FLAXMAN 2462.

19 MULBERRY WALK.
CHELSEA. S.W. 3.

Sacramento, 7612

Eleven thirty Fifth Avenue

ERIDGE HOUSE,
WILTON,
SALISBURY.

Oak Point
Bayville. Long Island

• Quai d'Orsay is stamped in blue on Madame Edouard Bourdet's blue paper - one of the large, single sheets that are so smart in France
• From Cartier, in Paris, is the second French paper with bold block letters in dark blue on lighter blue
• Mrs. William H. Vanderbilt uses the new small paper in her Newport house
• Baroness Ravensdale's paper (19 Mulberry Walk) is a single sheet again
• Lady Juliet Duff uses a purplish-blue paper at Bulbridge House
• For her Fifth Avenue house, Mrs. Harrison Williams uses one of the new papers that are already folded
• White borders the blue paper used at Mrs. Williams' Long Island house
• Black, Starr and Frost-Gorham make the smart blue paper with a narrow white border and white lettering
• This Crane paper is described in the stationery article on page 94



DINNER-DANCING HATS

• Talbot's new high-climbing hat, that keeps a slim look with a swirl of ostrich, is made of stitched panne velvet and perfect for dining and dancing; from Saks-Fifth Avenue. Piguet made the brown sequin suit • Suzy turns up one side of the velvet hat for restaurant dancing and adds a curling blue feather. The Georgette Renal dress is another example of the new chic of sequins. The hat and the dress are from Best



• Agnès makes "profile" hats, too—like this with a velvet brim dipping low at one side and trimmed with a long feather fantasy. A big hat and a low décolletage make chic, this season. The hat is from Altman

• Agnès also thought up the pointed crown, like a clown's, on the turban made of Bianchini's new ribbed velvet; from Bergdorf Goodman. The suit worn with it—a dinner-suit again—is made of silver lamé

• Talbot's newest toque—that gay little black hat, above—tilts forward in a dangerous manner. It's made of black felt, trimmed with a tuft of glycerinized ostrich feathers, and worn with an antelope cape with more glycerinized ostrich feathers forming a long fringe. You'll find both the hat and the cape at Saks-Fifth Avenue, and they'll give just the right note of elegance when you're dining and dancing

Designs for practical



6791





6784

6790

Blouse No. 6791 - fastens its novel collar and cuffs with mannish link buttons. Designed for sizes 14 to 42.
Blouse No. 6790 - The draped neck and flattering shoulder knots make this a chic complement to autumn suits. It's designed for sizes 14 to 44.
Frock No. 6784 is one of those comfortable, casual frocks that are the love of the season. It's one-piece, too. Designed for sizes 32 to 42. -
Ensemble No. S-3745 - Ensembles are triumphantly returning to the autumn scene. This one puts the new tunic-length coat over a blouse-topped frock. Designed for sizes 14 to 42

Frock No. 6769 - Loose, raglan sleeves, a pencil-slim skirt, and diagonal bodice seaming are the highlights of this afternoon frock. It's designed for sizes 12 to 40.
No. 322 - Gracious lines and an extremely low neck clipped at one side distinguish this hostess dinner gown. Designed for sizes 34 to 42



S-3745

6769



322

dressmaking



320



S-3740



321



319



6771



S-3744

Ensemble 320 - Note the new stand-away, turned-back collar. Designed for sizes 14 to 20; 32 to 38
Frock S-3740 slits shoulders and back. Designed for sizes 14 to 42.
Frock 321 has sleek, smooth chic. It's designed for sizes 32 to 42.
Coat No. 319 accents its slim lines with a hood collar. It is designed for sizes 14 to 20; 32 to 38.
Frock 6771 gathers its square collar. Designed for sizes 12 to 20; 30 to 38.
Ensemble S-3744 stars at dinner. It is designed for sizes 14 to 42

Back views are on the next to the last page



COAT FROM MILGRIM, NEW YORK; I. MAGNIN, CALIFORNIA • SUZY HAT FROM MILGRIM

FUR NEWS
swagger mink, fitted sealskin

The mink coat at the left incorporates several of the newest points of fashion—and still is classically simple enough to be smart for seasons to come. It has casual swagger lines and is in the smartest new length—reaching about to the knee. The rather small collar with the new rippled look may be pushed up high around the throat. And the comfortably full sleeves have banded cuffs. Notice, too, Suzy's felt hat, Koret's suède bag, and Norman Blum's hand-sewed gloves

That Directoire-looking costume opposite starts with a coat of shiny black Alaska sealskin. It's full length and double-breasted, with wide, notched revers and deep gauntlet cuffs. Directoire, too, is the Schiaparelli hat of black felt, very high in front, with a flat bow at the low back. The bag of black corrugated wool, from John-Frederics, hangs from a frame formed by two huge silver knitting-needles. The jewels on both pages are from Cartier; the vase is from Isabella Barclay



STEICHER

COAT FROM REVILLON • SCHIAPARELLI HAT FROM JOHN-FREDERICS



• Ermine is perennially lovely for evening, but it looks very new when it's cut as casually as the loose little jacket sketched above. It falls just below the hip-line, so supple that you may let it swing loose and free or catch it around yourself, with equal grace. The wide, loose sleeves have a cape effect, and you wear a large, flat muff with the wrap, both for warmth and for chic, for the muff is the smartest accessory of the year. From H. Jaeckel and Sons

• The lavish furs in the centre mark the triumphant return of white fox. The skins are curved in deep loops to form a flat, square-shouldered cape with a tiny V in the back; from Gunther
• A shoulder cape equally lovely in sable, marten, or ermine (upper right) uses the skins horizontally and ends in a cluster of tails at the front. This may be worn over a furless evening wrap—or just over your evening dress; from H. Jaeckel and Sons

Fur Innovations





• A stole effect of Hudson seal gleams deep and black against this ribbed grey wool ensemble. The coat is straight, the dress is tailored, and there's a black velvet scarf and a Suzy hat; all from Jay-Thorpe
• A perfect tweed coat has a fitted waist-line and plucked muskrat revers; Bonwit Teller. Louise Bourbon felt hat; John-Frederics
• The detachable mink smock (right) tops a plain brown wool coat —or any other; Saks-Fifth Avenue. Suzy saucer hat; John-Frederics



FRESH CROP OF

LIKE the guard at Buckingham Palace, tweeds are an indomitable English institution. For years, British looms have been turning out rugged, masterfully woven tweeds that have a lasting chic. On these pages are the cream of the season's crop, meticulously tailored in the British manner • A sturdy Scotch tweed, cut on classic lines, makes the coat and skirt (the beret, too) shown at the upper left. The cavalier cape is of beige-and-brown checked tweed, flecked in red (see the swatch at the left), and lined with hamstersac fur; the coral-red blouse is of the material shown in the topmost swatch. From Enos, London; imported by Wanamaker, New York and Philadelphia • The suit sketched above (Fortnum and Mason, London) has a single-breasted coat of the Linton red-and-blue check Cumberland tweed shown left; a skirt of the navy-blue tweed shown with it, and a navy-blue jersey with a knotted collar. Fortnum and Mason in New York has this in similar wools



ENGLISH TWEEDS

• Eva Lutyens (London) takes a Rodier tweed—beige checked in brown, yellow, and blue (see the swatch at the upper right)—and tailors it in the English manner to make the coat and skirt above, left. Gold clips on the pockets and a blue leather belt trim it. The hand-knitted jumper, hat, and gloves are from Véra Heller

• The sleeves of the grey suède coat (centre, above) are hand-knitted of the same yarn as the Connemara tweed skirt of this suit from Sportscraft, London. Swatches of the tweed, which is flecked with viola-blue and sulphur-yellow, and the suède are shown at the right, together with the blue washable silk used for the blouse

• Farthest right is a mixed tweed coat and skirt worn beneath a plain tweed coat with a storm collar, patch pockets, and a lambskin lining. The beret matches the coat. Both tweeds appear at the right. All from Margaret Barry, London, imported by Wanamaker, New York and Philadelphia



BERGDORF GOODMAN, NEW YORK • I. MAGNIN, CALIFORNIA • BLUM'S VOGUE, CHICAGO

BLACK and DULL GOLD

Mrs. Robert Wood Johnson, at the left, is wearing a gown that is news of the first magnitude—a dramatic example of that cross between a tea-gown and a dinner-gown that all the leading houses are featuring in their autumn collections. It's made of thin black wool, with long, loose sleeves and a gold lamé collar and cuffs (lamé grows more and more important). A black silk cord serves as a girdle—again like a monk's—and hangs almost to the hem-line in front

Miss Miriam Hopkins flew from Hollywood to New York to get the clothes for her new picture, "The Richest Girl in the World"—and the photograph on the opposite page shows her wearing one of the evening dresses. Bernard Newman designed it for her, using dull gold metal moire, cut very much like a shirt-waist dress, with a high, trim tailored neck-line. The flattering jacket has huge stitched revers, and stitched cuffs to match finish the three-quarters sleeves, of the same lamé



STEICHEN

BERGDORF GOODMAN



STEICHEN

LIGHT HAWAIIAN TIMBER MAKES THIS PERFECT LUNCHEON SET-UP FROM GUMP'S, HONOLULU AND SAN FRANCISCO

CULINARY LEIS

FOR THE HOSTESS



YOU know the saying about Hawaii—"To have to leave it is to die a little bit." And the famous farewell song is a farewell only until you come back again. You feel very much that way about the food there, too. Once you have tasted those dishes of curry or pineapple or guava or cocoanut, you have a yen to return to them. They form a definite cuisine in themselves, and there's no use embarking upon them in your own house unless you're sure that you are doing it in true Hawaiian fashion. Curry, for example. Curry is like the little girl with her curl—if it isn't good, it is horrid, but when it is beautifully made, and served, it is divine. And, those incredibly cool Hawaiian drinks that never taste quite like any others! And the bland cocoanut mélanges!

So, when we saw the enchanting modern table that Steichen photographed in Hawaii (we show it on the opposite page, and you will find more detailed information about it at the end of this article), we at once set about assembling recipes for some authentic Hawaiian dishes that would do it honour. Since curried dishes are among the most typical and the most delicious Hawaiian *spécialités*—we'll start with a perfect curry sauce, so complete in every detail, fine point, and source of supplies that your guests will feel that they ought to don leis to eat it.

To begin your curry (enough for eight people), a quart of milk is heated until just before it reaches the simmering point, and to it is added a grated fresh cocoanut, or if fresh isn't available, a tin of the kind that is labelled fresh, such as Baker's puts up. The milk and cocoanut are allowed to stand for two hours in a cool place. A large onion, sliced, is fried to a light brown in a tablespoonful of butter in a frying-pan, and a finger of green ginger, chopped, and a clove of garlic are added. (You can find the green ginger in Chinese food shops.)



Next, while you stir constantly, one and one-half level tablespoonfuls of curry-powder and the milk from the cocoanut (or, if you didn't use a cocoanut, a cupful of good chicken stock), are added, and the mixture is allowed to cook for twenty minutes, still with continuous stirring, so the curry-powder can't burn. Then, a quarter of a teaspoonful of brown sugar is added. Next, the milk and cocoanut mixture is heated, the curry mixture is added to it, and the whole is cooked, being stirred frequently, until it comes to a boil. It is then cooled and strained through coarse scrim, which is squeezed to get all of the juices out. After this, the liquid is put into a saucepan, heated, and thickened with one and one-half tablespoonfuls of flour and one and one-half tablespoonfuls of corn-starch—and there it is, ready to put over practically anything you want—lobster, chicken, veal, shrimp, or duck, which has been boiled and diced.

With the curry is passed the inevitable rice, boiled dry and fluffy, and an impressive array of condiments. These appear in an hors-d'œuvres dish and include chutney, grated fresh cocoanut, sections of lemon, Bombay duck, grated peanuts, sieved hard-boiled eggs, and little German onions, such as Heinz puts up, or rings of French-fried onions. The curry mixture goes on top of the rice on your plate and the condiments on top of the curry, and then you make a beautiful mess of it all.

In Hawaii, curry is served in the manner you see in the sketch at the left, with one servant (servants are usually natives in private houses) bearing the platter of curry and rice, and the next following with the condiments. Fortnum and Mason has practically every kind of curry-powder that is made, but if you don't like to experiment, Crosse and Blackwell's is a dependable brand, the world over. Incidentally, all curry lovers know that curry is the sort of dish you want practically to make a meal of, and that everything served with it should be light and carefully planned. Furthermore, don't let any one tell you that curry is a heavy dish for hot days. It's cooling—think of the way it is consumed in the tropics. In Hawaii, every one eats curry with a spoon and fork, the size you use for dessert. A mélange is (Continued on page 102)



1915—MRS. J. NORMAN DE R. WHITEHOUSE

1931—MRS. J. NORMAN DE R. WHITEHOUSE



1915—THE MARQUISE DE POLIGNAC



1919—MRS. WILLIAM GOADBY LOEW

1934—MRS. WILLIAM GOADBY LOEW

FIFTEEN YEARS

"CURIOUSER and curiouser," cried Alice when she felt herself growing rapidly taller; "Curiouser and curiouser," we echo when we look at the pictures of these ladies grown fifteen years younger. All that Alice had to do in order to grow taller was to follow the advice, "EAT ME," that was marked clearly with currants on the cake; but growing younger was not so simple—or sudden—a matter. First, these ladies had to escape from their style of dress, for youthful spirits were smothered under veils, long skirts, high necks, boned corsets, and cumbersome sports clothes. Then they had to discard a certain conventionality of thought and movement that made them matronly as soon as they became matrons and gave them a feeling of age before their time.

It was a great step forward when women demanded that clothes be designed to suit their activities, instead of letting their activities be confined to suit their clothes. With this successful coup d'état, they all breathed more freely and began looking around for



1934—THE MARQUISE DE POLIGNAC



1934—MRS. GEORGE F. BAKER



1918—MRS. GEORGE F. BAKER

— YOUNGER

other ways of discarding years. It was then that hair began to fall to hair-dressers' shears, for it was discovered that there was no surer way of feeling younger. Add to all this the advantages of the permanent wave, the miracles that exercise and diet accomplish, and the alluring deceits that the clever use of cosmetics makes possible, and you have all the properties necessary for this conjurer's trick of growing younger.

Mrs. Whitehouse, wrapped seriously in the suffragette cause, and Mrs. Sard, wrapped voluminously in her skiing costume, both seem relieved—and decidedly younger—some fifteen years later. Mrs. Loew and the Marquise de Polignac look as if they had been sleeping for the last few years and have awakened not a day older. Mrs. Baker, in light, loose sports clothes, doesn't look as if she envied herself as a beautiful girl enveloped in a high-necked dress with her face tied up in a spotted veil. Charming as they were with their ladylike costumes and manners, we prefer them as they are today.



1916—MRS. RUSSELL ELLIS SARD

1934—MRS. RUSSELL ELLIS SARD

MADAME SCHIAPARELLI'S SALON—AS STRICT, NEAT, AND MODERN AS HER CLOTHES

BUFFOTOT, PARIS

CHEZ SCHIAPARELLI

Madame Schiaparelli's Paris flat, shown in the photographs on these two pages, illustrates a fresh colour scheme—white, yellow, and orange; quilted chintzes are used on the chairs; and there is a casual arrangement of furniture that is very inviting in the salon. In the bedroom, a blistered fabric in lavender-blue is used with white walls and an oak and black-mirrored dressing-table by Jean-Michel Frank. The small dining-tables shown on the opposite page are set before green divans—a good trick that may be adaptable to your own apartment in a dining- or living-room



BLISTERED FABRICS LIKE THOSE IN SCHIAPARELLI SPORTS CLOTHES ARE USED IN HER BEDROOM

DECORATOR'S PREVIEW

DECORATION has taken wings, this autumn, and the result is a flood of new ideas, adaptations, and ingenuities. There are no particular rules except the accepted ones of taste, and this leaves every one free to her own inventions. Fabrics range from the crispness of chintz to the softness of tweed, used in diverting new ways—quilted, glazed chintzes in enchanting small patterns for curtains, of an exciting thickness and texture; cotton tweeds in soft, knotted textures on sofas and chairs. Wall-papers, too, have responded to the call for fresh, clear colours and subtle patterns and show as well a variety of metallic grounds, copper and silver especially, which give amazing life to small dark rooms. Several patterns in dark colours have ceiling papers to match covered with small rosettes.

The casual note is well shown by Madame Schiaparelli's decoration of her own flat, shown on these pages. Here, you see quilted chintz in yellows used on the chairs and orange leather on a large sofa, with fresh white as a background and almond-green as a gay accent. The arrangement of two or three small dining-tables instead of one large one has been adopted by several hostesses in America. One ingenious lady even goes so far as to set several tables for two, with results no less diverting than in the famous third act of "The Green Bay Tree," but without its implications.



SMALL DINING-TABLES STAND IN FRONT OF GREEN DIVANS



MADAME SCHIAPARELLI'S GAY WHITE-AND-YELLOW LIVING-ROOM

Bamboo has come out of the garden and terrace and applies itself to walls and mirror frames. A recent and amusing room has its walls stretched from floor to ceiling with a very busy little chinoiserie chintz, outlined top and bottom and in panels with bamboo mouldings. With this are curtains of pale lacquer-red glazed chintz, the borders deeply quilted, hung on large wooden rings from bamboo poles. In another room, by Pierre Dutel, panels of colourful old Chinese paper are framed between pilasters of ruby mirror outlined with bamboo, and the mantelpiece is contrived of bamboo framing old Chinese wood-carvings. The Colwell Company applies bamboo solidly in marquetry patterns over the entire wall, a mellowed yellow background that is a diverting change from pine panelling.

Rugs and carpets have taken on a third dimension. In the thick pile of hand-tufted carpets, the Nelson Studios carve patterns in low relief in softly coloured all-over designs. Another example reproduces the subtle colours and patterns of old needle-point in this exciting thickness of texture, in a room panelled in old pine.

If the prospect of long winter evenings stirs you to some vague domestic occupation, begin a needle-point rug of your own. Alice Maynard will supply the materials and even the patterns, unless you can contrive your own with the help of a friendly artist. Squares of eighteen or twenty-four inches are easy to manage, and the size of the rug, from four to twenty squares, can be left to the extent of your own effort. If you are less ambitious, or more conscious of your own limitations, a needle-point top for a bridge table may be a better beginning. These have unlimited possibilities for individual designs, facetious or serious; a portrait of a favourite dog or Siamese cat surrounded by flowers or even a self-portrait will provide much diversion in the making, and more, perhaps, when finished.



Leisured Lady · Limited Income · Business Woman · Globe Trotter

BEAUTY and FOUR WOMEN



The scene is the first gala evening of this season. Out of the twenty women who have entered the room, Vogue picks four. The editorial eye has pounced on these particular women because each of them, in her own way, is a perfect example of loveliness, chic, and grooming. Only after inquiry is it discovered that these ladies arrived at their perfection in four totally different ways.

Leisured Lady has unlimited time and means, most of which she has turned to her own greater glory. The second damsel is limited only in her income. Her ingenuity and taste are without end. Mrs. Business Woman refuses to look as if she worked from nine to five daily (which she does) and has achieved her serene beauty through brilliant use of her spare time. And Miss Globe-Trotter, never long enough in one place to unpack her trunk, manages nevertheless to look as if peaceful hours of care were lavished on her year in, year out.

The moral of this actual fable is: System. Without it, this charming quartet would be even as you and I—careless, imperfect, and unassured.

Leisured Lady

BELIEVES thoroughly in the efficacy of beauty sleep and sleeps the untrammelled sleep of the very rich until well after nine.

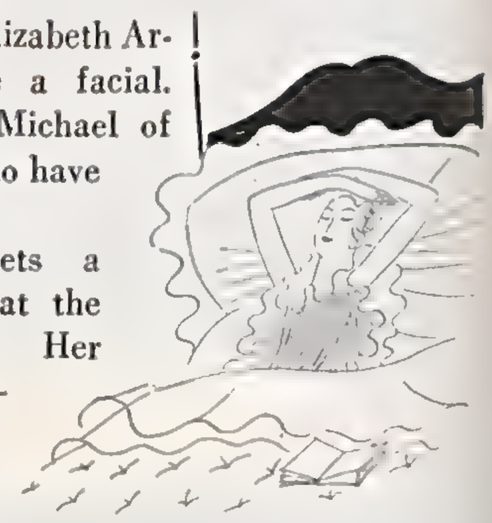
• 9:30: Has a beaker of orange-juice and a tisane of Joyz Maté, amid frequent telephone calls.

• 10:00: Exercise woman calls at her house to put her through her paces and give her a thorough massage.

• 11:00: Leaves in her car for one committee meeting, two fittings, and a visit to her pet milliner.

• 1:15: Lunch at the Colony to discuss who will be at the party.

• 2:30: To Peggy Sage to have a manicure.



• 3:30: To Elizabeth Arden to have a facial.

• 4:30: To Michael of the Waldorf to have hair dressed.

• 5:30: Meets a young man at the Coq Rouge. Her cocktail is tomato-juice.

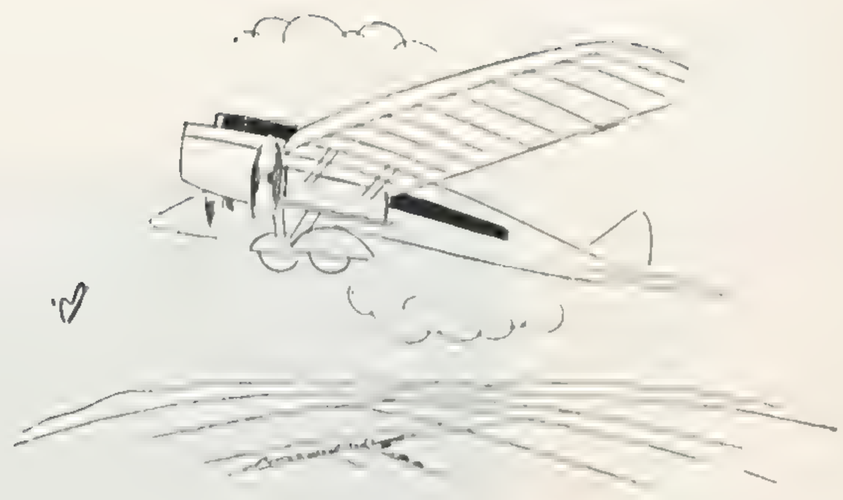
• 6:30: Bath. Bath-water, powder, and eau de Cologne scented with Lenthéric "Numéro Douze."

• 7:00: Relaxes after an "exhausting" day. Opens box of sprays of orchids arranged by Max Schling, sent by host of the afternoon.

• 7:30 to 8:30: Dresses in peach moire gown with exaggerated, full train (Saks-Fifth Avenue). Makes up with Elizabeth Arden preparations. Sprays "Zibeline" perfume. Carries Arden's velvet-cased vanity.



• Then descends to dazzle.



Limited Income



THE ingenuity that this lady of limited means puts into getting herself together makes up for the fact that she can not spend much money on the procedure.

• At 5:30, she comes home from a concert (at which she has been a guest) and has a cup of tea. She does not worry about her coiffure. Martin from Vienna sets it after her shampoo every ten days—first cutting it becomingly and simply.

• After tea, she dampens the short locks with Rose Laird's Quix-Set Lotion and twists them into curls.

• Then she cleans her face, paints it with Helena Rubinstein's Hormone Masque, and lies down to let it dry. This works wonders.

• Being her own maid, she knows the value of laying out every detail of her costume before she gets into her tub. The water is scented with Yardley's Lavendo-meal, and she gives herself a brisk friction with Yardley's Lavender water.

• She makes up with Helena Rubinstein's preparations, using the new "Evening" shade in rouge and lipstick and a gold-sprinkled blue eye shadow. Her only jewel is a diamond clip, but she always wears fresh flowers, which she gets at Trepel's for very little.



• Her dress is of black satin-back crêpe, with a bolero of jet bugles and a red crêpe sash (from Mary Walls). She uses Guerlain's "Vol de Nuit"—knowing better than to economize on perfume—and carries Matchabelli's smart evening powder-case and lipstick.

Business Woman

WORKS at the office with concentration and efficiency from 9:30 to 12:30.

• 12:30 to 2: Has her hair done at Charles Bock's, where she goes because she believes that a smart coiffure is one element in success. While her hair dries, she has a manicure, and, during the last stages, she has a simple but good lunch sent in on a tray.



• 2:00 to 5:40: Completes a strenuous day of work at the office.

• 5:45: Secretary telephones maid that the Business Woman is on her way home. Bath is drawn, and Lucien Lelong's "Bain Parfait" is added.

• 6:00: Soaks in her tub with head on a little sponge bath pillow (hair protected with hair-net) and Kathleen Mary Quinlan's eye-pads over her eyes.

• 6:30: Rests on chaise longue and sips clam broth, which she finds a great restorative.

• 6:45: Her pet find, a "little woman who comes to the house," arrives to "do" her face in the peace and solitude of her own apartment.

• 7:45: Dresses in a leisurely fashion, in a dull gold tunic with black chenille dots, over a black bagheera skirt—very chic, but practical, as it can be worn with skirts in other colours and is formal enough for important dinners, but not too formal for theatres. (From Hattie Carnegie's Ready-to-Wear.)

• Gives her maid instructions for to-morrow, uses Schiaparelli's new perfume, "Souci," and carries Lelong's turquoise Directoire vanity.

• 8:29: Ready and ravishing, one minute before her escort arrives.

Globe Trotter

APLANE landing at Newark airport brings the Globe-Trotter, on the last stage of a round-the-world jaunt, in time for the party.

• She heads at once for the Waldorf-Astoria, where she acquires one of the staff maids for her own use during her stay. Then she sends for Margaret Deuster to massage the weariness out of her travel-worn frame. Next, she takes a warm tub, drinks a glass of warm milk, puts Primrose House Delv on her face, bathes her eyes with Primrose House eye-bath, and goes to bed—where she sleeps soundly for three hours. She awakes, a new woman.

• Ruba, who had been engaged by wire the day before, appears to give her a shampoo and wave. While her hair is drying, her nails are done by a manicurist from the salon down-stairs.

• Then her favourite operator from Dorothy Gray's arrives, after hours, to change her weather-beaten complexion to a thing of loveliness.

• After all this, she has a Martini and a biscuit and proceeds to dress. Her satin Lastex foundation and chiffon panties, which take but an inch of space en route, are ready to step into. Her dress is of moonlight-blue satin, with a cape trimmed with dyed blue fox (Bonwit Teller), chosen for its chic and packing qualities.

• She sprays on Caron's "Bellodgia," picks up Lenthéric's new evening bag, with make-up equipment, and departs in a Rolls-Royce, engaged for her use during her stay in town.





PECK AND PECK



ANTON BRUEHL

ALTMAN • DE PINNA

TRIUMPHS
in machine knitting

• Mrs. Tilton Holmsen, upper left, wears a bonny tartan double-breasted country suit in red-and-green; Sacony model from Peck and Peck. Harry Stone bag with Monocraft initials

• Modern knitting-machines knit in any language. Below (extreme left) are Marinette's Chinese-red sweater and skirt with a cardigan jacket in an open crochet stitch, worn by Mrs. Langdon Post. From Altman. Metal thread and brown worsted fabric hat; Gladys and Belle. Mrs. John Livermore finds a navy, red, and white Roman-stripe dress smart for either town or country; knit by Glengyle Sportswear; from De Pinna

• Mrs. Post (below) wears Marinette's cornflower-blue bouclé skirt and angora-and-bouclé blouse; Altman. Navy-blue felt hat; Marion Vallé



ALTMAN



PECK AND PECK



BERGDORF GOODMAN



BERGDORF GOODMAN • THE TAILORED WOMAN

• Mrs. John Livermore (left) wears a youthful, open-stitch, two-piece dress in rust colour; knit by Bradley; from Peck and Peck. Rust felt hat; Gladys and Belle

• This blue chenille suit (lower left) has a red-and-white cardigan. Navy felt hat. From Bergdorf Goodman

• Mrs. Livermore's suit of taupe tweed mixture (below) has a blue turtle-neck sweater; Rose Descat hat. Suit and hat, Bergdorf Goodman. Harry Stone bag

• Mrs. Post wears a grey rabbit-hair knit dress with canary-yellow dots and a solid grey jacket; from The Tailored Woman. Marion Vallé's smart grey felt beret

CROSS-COUNTRY WOOLLENS



ROSE AMADO • JAY-THORPE

STEICHEN



MRS. FRANKLIN, INC.

• Crisp as autumn is the Sunday luncheon suit (left). It's of black English wool, embroidered with red-and-white squares. The white crêpe shirt bands the neck primly. From Mrs. Franklin, New York and Philadelphia. Plush hat from John-Frederics

• Below (left) is a suit you'll cherish. Casual, chic, it's of French blue tweed with a raspberry scarf and an overblouse of the same knitted fabric as the coat revers; Jay-Thorpe, New York; Neiman-Marcus, Dallas

• Perfect for football games is the black-and-white English wool suit below (right) with a top-coat to match. Black crêpe blouse. From Altman, New York; I. Magnin, California



JAY-THORPE • ALTMAN

• The young Diana (opposite page) scores in a striped jacket of green, red, and Oxford-grey tweed, with a hairy wool skirt in a soft green and a red jersey blouse; Rose Amado, New York; I. Magnin, California. Archery set from F. A. O. Schwarz; shoes from Slater

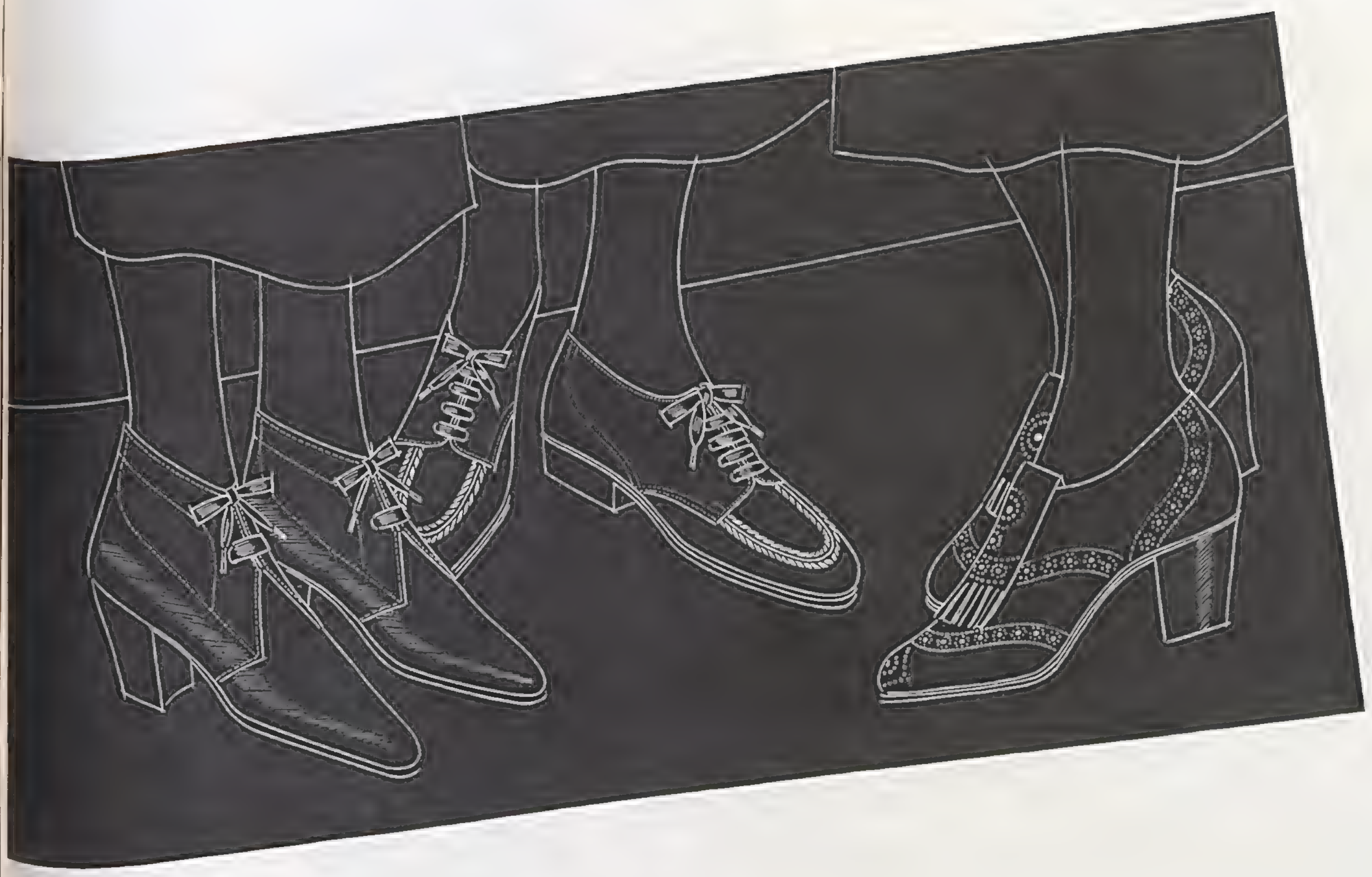
• Her interested audience wears a Glenurquhart plaid wool dress in beige, blue, and brown. Plaid revers trim the beige wool top-coat. From Jay-Thorpe, New York; Martha Weathered, Chicago. Rose Descat hat; Jay-Thorpe

• The garden of Mr. and Mrs. Stanley B. Resor's house in Greenwich, Connecticut, is the background for the sports clothes on these two pages

AUTUMN GROUND-PLANS

• Rugged buffalo leather, in black or brown, combined with suède, is used by Delman for the low-heeled country Oxfords, right; Saks-Fifth Avenue
• Next, another version of the popular monk's shoe—of brown reverse calf, stitched and buckled across the instep. An Arnold model from Best
• Gold kid eyelets and black satin bands are gleaming accents on the black velvet pumps sketched below, left. From Vanity Boot Shop
• Next is the slipper you'll wear with the new ankle-length cocktail and dinner-dresses—Delman's satin-banded crêpe tie, with an insert of silver kid lacing, topped by a silver kid bow; Saks-Fifth Avenue
• Delman drapes red velvet across the foot and through a gold ring to leave your toes quite bare in the exciting new evening sandals shown below, at the right. They are from Saks-Fifth Avenue
• Continuing across to the opposite page—(first) Vanity Boot Shop's gay new evening sandal of heavy tinsel crêpe that harmonizes with practically any shade of dress. It has flattering ankle straps
• Next, gold and silver kid cuts shining swaths across Delman's evening sandal; Saks-Fifth Avenue







• Perfect for tramping are the jodhpur-like country shoes sketched above (left). They are of soft, but sturdy brown calf, laced up the instep; Bergdorf Goodman

• In the centre of the group is Arnold's classic moccasin-type shoe for golf; of serviceable brown leather; from Best

• Directly above is a town-and-country sports shoe of brown calfskin with a fringed leather tongue; made-to-order; Stetson

• Below is Julian and Kokenge's version of the new, higher cut shoe for street wear this autumn. Made of black suède with black calfskin trim; it has rather wide T- and cross-straps and a two-buckle fastening; from the Foot Saver Shop



VOGUE'S *finds of the fortnight*



FRANKLIN SIMON • ALTMAN



THE TAILORED WOMAN

SELECTED BECAUSE—velvet has a brilliant future, and this bridge and tea frock (at the extreme left on this page) is made of one of the loveliest—a mossy, uncut velvet known as Tighera. Cut on the simplest and smartest of lines, this dress is trimmed with a big velvet bow, fastened by a sparkling rhinestone clip. In women's sizes. Franklin Simon; $40

SELECTED BECAUSE—what every woman wants to wear with her furs for autumn shopping and luncheon engagements is a softly tailored dress like the one directly left. Of Fiancée silk crêpe, it has a versatile collar that may be worn high or low, and the handsomest of rhinestone buttons marching down the bodice closing. In women's sizes; from Altman; $30



McCUTCHEON • LORD AND TAYLOR • DE PINNA

SELECTED BECAUSE—the long, dolman sleeves of this graceful dinner-dress (upper sketch on opposite page) are important news. The imported Chantilly-pattern lace used for the dress lends itself charmingly to the soft draping at the neck-line. There is a short train, too, that flares out in back. You will find this dress at The Tailored Woman; $35

SELECTED BECAUSE—the outfit above (left) has that casual, sporting air of correct country clothes. First, there's a single-breasted jacket of suède or glove leather, wool-lined; $14.50. Then, there's a blouse of angora wool, cut like a man's shirt, but with a Peter Pan collar; $7. And finally, a superior chevron tweed skirt that buttons in front; $8. All are from McCutcheon

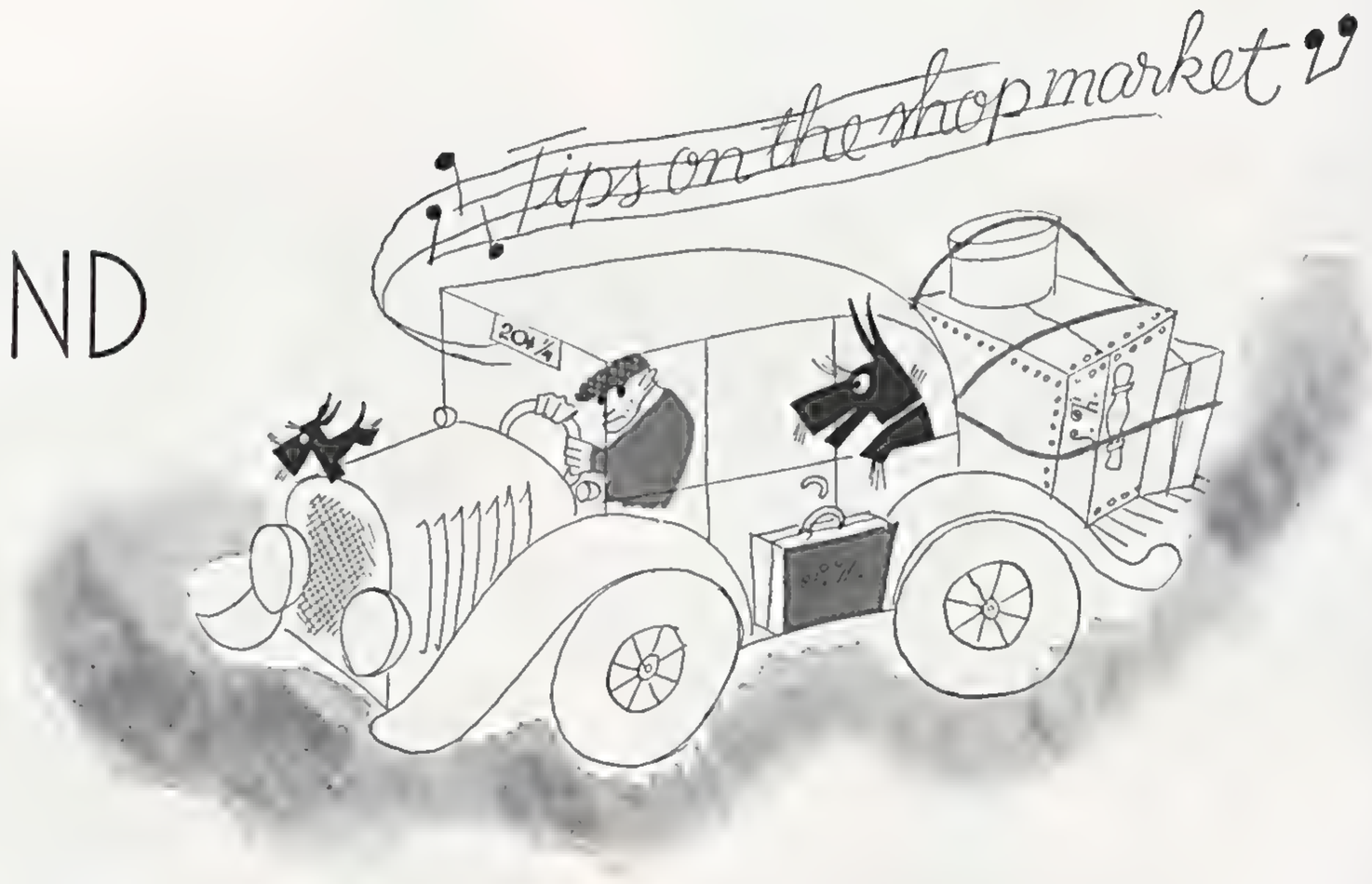
SELECTED BECAUSE—a machine-knitted dress that simulates a hand-knit as closely as this does (above, centre) shouldn't be missed. It's a two-piece "Clodhopper Knit," made of a chenille-and-angora mixture yarn that has lightness and warmth. Below the youthful crew neck of the blouse, there's an interesting raised stitch detail. From Lord and Taylor; $20

SELECTED BECAUSE—suits are smarter than ever this season. This one (above, right) has three pieces: a slightly fitted jacket with a half-belted swagger back; a slim-fitting skirt; and a long swagger top-coat that is double-breasted and interlined. They are all of a soft monotone tweed of the Shetland type. From De Pinna, $60; separately, suit, $30; coat, $30

YOU MAY BUY THEM IN NEW YORK AND OUT

On page 31, you will find a list of shops throughout the country that have the models shown on these pages. If no shop in your vicinity appears on this list, write to Vogue, 420 Lexington Avenue, New York City (please enclose a stamped, addressed envelope), and we will be very glad to send you the name of a shop which is located near you

SHOP-HOUND



THERE is something very inefficient about a social system that compels every one to move in October or May. Leases should be staggered—like theatre openings—so that, for example, East Sixty-Second Street would be open for leasing the second week in September, and East Sixty-Third Street would take the third week, and so on through the winter. Then the movers, painters, floor waxers, and cleaners would work all year around instead of resting most of it and going on strike in October.

The mention of moving arouses all sorts of questions in my mind. Why should people shun Riverside Drive like the plague and huddle between a bridge and a deserted brewery on Sutton Place? Why is it all right to live on Washington Square or Gramercy Park, but not two blocks away from them? And why should every one pile all his belongings in moving-vans and rush from one end of the city to the other at regular intervals? I feel particularly strongly on the subject since every moving company in town telephoned me last Saturday morning when I was trying to sleep and offered its services to cart my two pieces of furniture any place I wanted to move this autumn. Thank you, I shall stay just where I am and smile smugly at the restlessness of the rest of you. But from pure kindness, I shall give you the names of a few people who have pledged their loyalty to the October mover and will alleviate any difficulties of getting settled, repair the damage that moving has wrought on your possessions, and help you carry out your decorative schemes.

• There is nothing new about mirrors or plain glass used as decoration, but it might be news to know where you can go and get them inexpensively cut into any size or shape that you fancy. The Sutton Glass and Mirror Company at 891 Third Avenue, or Charles Goldstein at 1445 Second Avenue will whittle you anything in glass. In case you haven't given proper consideration to the possibilities of glass, it is high time you did, for it is superb stuff with which to do decorative tricks. If you want to take away that stereotyped brownstone stamp in your walk-up apartment, try putting long mirror panels between the windows (this is particularly effective if you have Venetian blinds); or, if the room is small, put a large mirror above the fireplace or panel all one end of your room with mirrors, and watch your room grow. There are some pretty bad things done with fireplaces in old apartments—I fled from a comfortable apartment once because there were butterfly tiles all around the fireplace. If I had only known, I could have replaced them with mitred strips of mirror and lived more happily the rest of my life. Asbestos-lined mirrors over your radiators make attractive shelves—ivy drooping from glass bowls is lovely reflected in these. You can have your ugly brass electric-light plates covered with glass, and you can have corner shelves made of it in your bathroom to take care of your cosmetics and fancy-up your bathroom at the same time. With a triple mirror, a glass-topped table, and a few yards of Cellophane fringe, you have a dressing-table that will make you feel, if not look, like Constance Bennett.

• If your fireplace is fundamentally too bad to be doctored up by anything as simple as mirror, Edwin Jackson, at 175 East Sixtieth Street, has some beautiful old marble ones to replace such atrocities. He specializes in all fireplace needs and will supply you with andirons, tongs, Cape Cod lighters (from about $4 up), and even hundred-year-old Franklin stoves, somewhere in the neighbourhood of $100.

• When you move into a new apartment with freshly painted walls and highly varnished floors, your furniture looks weary and worn in comparison; the nicks and scars, the rings from cocktail glasses, and the burns from cigarettes show up glaringly. If you have loaned your apartment to your best friend during the summer, you can be pretty sure of finding all the blemishes in quantity. In this case, call Emslie and McWilliams, who have a shop at 1233 Second Avenue, and they will come quickly and smooth them all away. They are wizards with antiques and will brace the legs of your fragile chairs so that you won't cry out every time a big man goes near them. I remember a dinner-party that was a huge success last winter due to a Chinese Chippendale chair collapsing and depositing man, plate, and squab under the table; but that sort of thing repeated too often is apt not to be as funny as it is dangerous. It is a better idea to get the old dry glue replaced than to send flowers for a cracked head. This shop is obliging enough to take worms out of your antiques or put them in, if you prefer.

• Mr. R. Uabozo of 843 Lexington Avenue is a useful person to know. He will go through (Continued on page 100)

• Shop-Hound spends her life nosing around the shops of New York. While she can not undertake shopping commissions, she will be glad to give information. Write to Vogue, 420 Lexington Avenue



...London Coffee House · Philadelphia 1776...

JUST AS THEY ENJOYED IT !

Real Philadelphia PEPPER POT by Campbell's

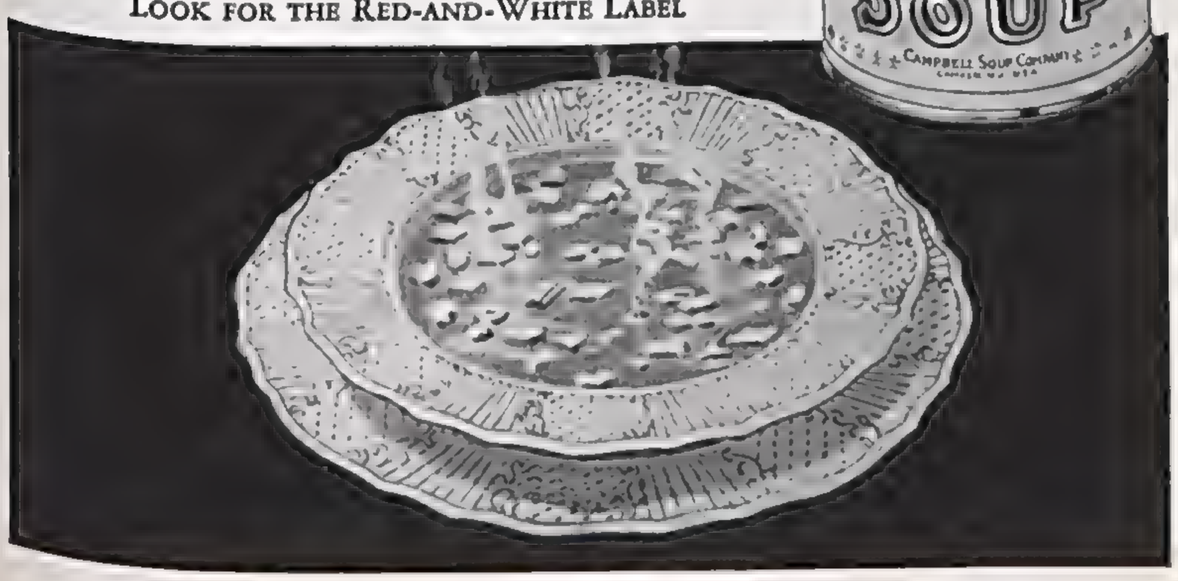
A MAN'S SOUP

21 kinds to choose from...

Asparagus	Consommé	Ox Tail
Bean	Julienne	Pea
Beef	Mock Turtle	Pepper Pot
Bouillon	Mulligatawny	Printanier
Celery	Mushroom (Cream of)	Tomato
Chicken	Mutton	Vegetable
Chicken-Gumbo	Noodle with chicken	Vegetable-Beef
Clam Chowder		

LOOK FOR THE RED-AND-WHITE LABEL





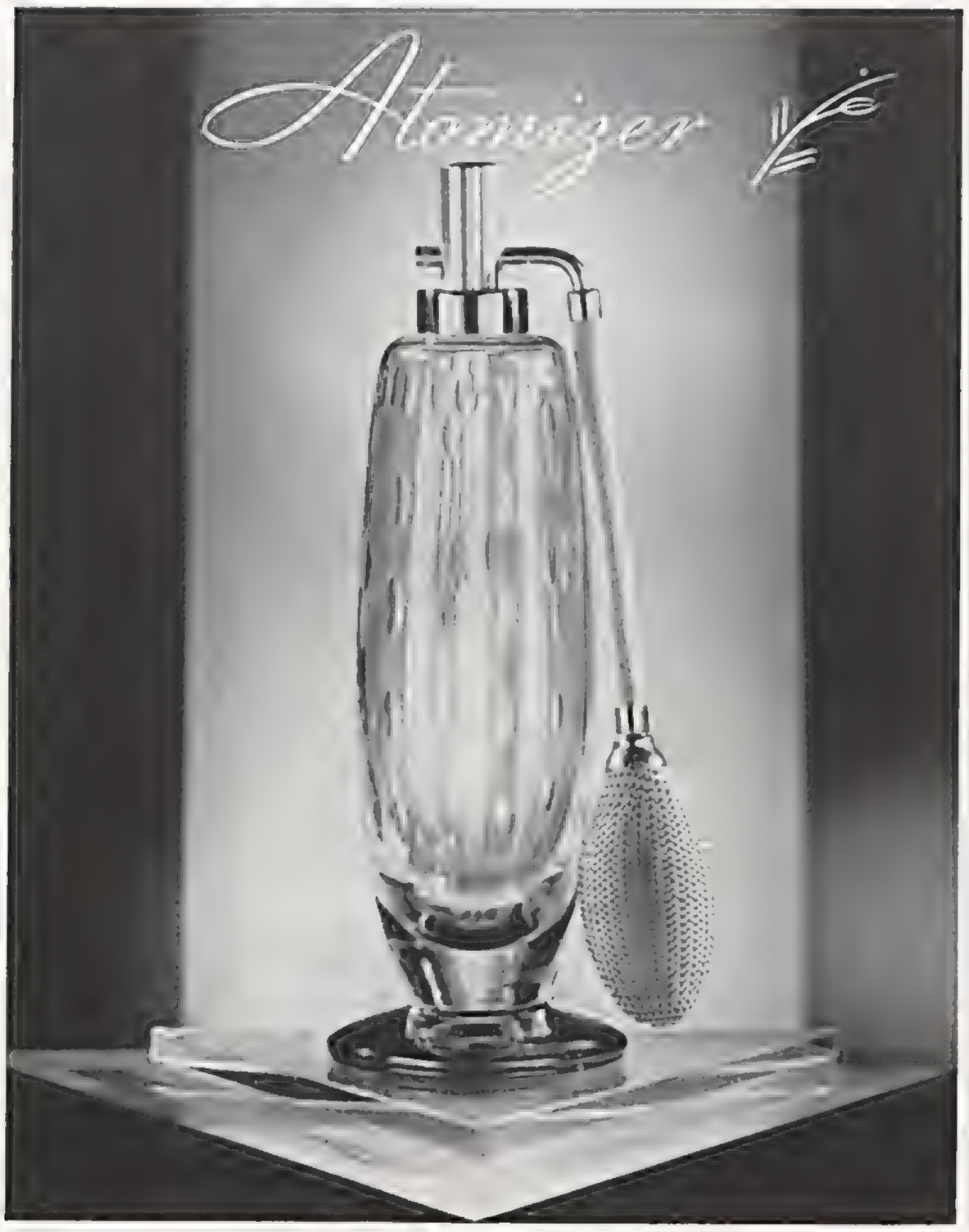
Old Colonial Philadelphia gave many precious heritages to the nation. In the culinary world none endures with a more potent charm than that sumptuous delight of the dining-table, Philadelphia Pepper Pot. And Campbell's bring it to your table, true to all its mellow traditions.

For Campbell's recipe derives straight from Colonial kitchens —authentic to every last fine touch of its enticing seasoning. It's a soup that fairly teems with luscious goodness. Tempting morsels of tender meat; diced potatoes and carrots, wholesome macaroni dumplings—with sparkling seasoning of whole black peppercorns, fresh parsley, savory thyme, marjoram and sweet pimientos. Truly "unusual", truly delightful is Campbell's Philadelphia Pepper Pot!

Double rich! Double strength!

Campbell's Soups bring you condensed, concentrated goodness. You are buying double richness—double strength. So when you add an equal quantity of water in your kitchen, you obtain twice the quantity of soup at no extra cost. Campbell's Soups are the finest soups you can buy.

THE NEW EAU de COLOGNE



Designed especially for eau de cologne, now used more and more by fashionable women, this smart new DeVilbiss Atomizer produces a soft, soothing spray that enhances the gentle fragrance and makes it doubly refreshing. While large enough to contain a lasting supply of six ounces, this eau de cologne atomizer is graceful and attractive in design . . . At all leading department stores . . . You will also want to see the attractive new DeVilbiss Perfume Atomizers...The DeVilbiss Company, Toledo, Ohio.



YBRY SAYS: "Spraying with an atomizer, unlike any other method of application, does full justice to the fragrance of fine perfume and eau de cologne."

DE VILBISS
Perfume Atomizers



NELSON

Behold Schiaparelli's "Salut," one of her new trio, a crisp, fresh sort of scent in one of the smartest turnouts of the season. Available in the better shops

ON HER DRESSING-TABLE

CUTEX has a cream liquid polish. In fact, this manufacturer has any number of cream liquid polishes, since all the shades are now brought out in this form. And that, ladies, in case you don't know, is news! For cream polishes have been creeping up on us gradually. They do such kind things to our nails by way of hiding little discrepancies, such as ridges and marks, and they have such a beautiful gleaming gloss. Of course, cream polishes must be good to be successful, because too thick ones look heavy. Equally, of course, Cutex polish is good. It has been in the process of being perfected for the past year or so and is just now being launched—with justifiable pride. Once you have started using it, you'll probably never relinquish it. The new cream polish—labelled crème—is available in shops everywhere.

• While we are on the subject of manicures, may we call to your attention the establishment of Herne and Marian, in East Fifty-Seventh Street? Here you are given one of the most finished and flattering manicures in town, with all the *petits soins* that make for perfection. These manicurists seem to take the matter of your hands definitely to heart and work over them with a positively touching solicitude. A greaseless cuticle oil figures in the manicure, and our suggestion is to take some right home with you, for it has a very persuasive way with ragged cuticles, if you use it each night. The salon itself is charming and the clientele smart. Any number of people are guaranteed to ask you where you get your manicure after Miss Herne has finished with your hands.

• We, personally, hail with glee anything or anybody that makes our feet look better or feel better. Now, we have found a practically perfect combination of the two. This is in the person of a Miss Daley at Charles of the Ritz Tower. Usually, the situation is that your chiropodist will have no nonsense about such hoity-toity business as toe-nail polish, or that the young thing who gives you a pedicure has no idea how to put your feet in good working condition. Not so Miss Daley—she combines the best features of both, and we mean best features! She goes at the care of your feet with a skilful thoroughness that leaves them more comfortable than they have ever been before, and, if you include a massage in the treatment, she manipulates your feet in an almost miraculous manner. As for the toes, they emerge things of beauty from out their pedicure, and so remain for a long time to come. She doesn't shape the nails like finger-nails, as do many pedicurists, because she doesn't approve of cutting or filing edges, but she smooths them off with one of her chiropodist's gadgets that gives a smoother finish than a file. You can have pedicure and chiropody alone or together, with or without the massage, but we fervently advise the works.

• It seems that we never manage to have enough Couettes—those little tabs of cotton—for all the things we use them for. But now things are better, for Couettes are to be had in new flat boxes, which contain one hundred and twenty pads, and that's none too many for us! Another cotton inspiration of Johnson and Johnson—who are the parents of Couettes—is an arrangement known as Pleatfold. The cotton itself is the same fine sterilized Red Cross variety, but it is packaged in folds, so that you can pull out as much as you like and leave the rest of the package tidy and intact, which is a convenience, as well as pleasing to a neat mind. An added improvement at no added cost!

"Their Skin is 10 years younger than their Age"

Dermatologists examine skin of noted beauties

Find it free from skin faults usual at their age



Mrs. Robert McAdoo

"Mrs. McAdoo's skin has the fresh appearance of a skin in the twenties. There are no noticeably large pores, wrinkles or disfiguring marks."—*Dermatologist's report.*

Mrs. McAdoo says: "I use Pond's Cold Cream night and morning and several times during the day."



Lady Smiley

"Lady Smiley's skin has the bloom of a girl in her teens. Circulation very good. No blemishes."—*London Physician's report.*

Lady Smiley says: "Pond's Cold Cream keeps my skin clean and soft—prepares it for powder." (Note: Pond's is the largest selling Cold Cream in England.)



Mrs. Adolph Spreckels, Jr.

"Mrs. Spreckels has a perfect skin, younger than her age. Texture fine, tone excellent. No blackheads."—*Dermatologist's report.*

Mrs. Spreckels says: "Two years ago I began using Pond's. My skin began to get smoother. Lines left, never came back."

DERMATOLOGISTS judge the age of your skin by certain definite points.

Loss of tone . . . impaired vasomotor circulation . . . development of wrinkles . . . loss of natural skin oils.

From 16 to 20, a woman's skin literally "blooms." Its texture is satiny . . . the color glows. The skin is soft, yet firm. Not a hint of a line!

From twenty on, the fight to keep a youthful appearance begins. Deep down in your skin thousands of tiny oil glands are beginning to function less and less.

When these glands begin to fail, the skin actually shrinks! Gets harsh—lined—sallow!

Replace natural oils . . . this way

The only way to check these faults is to replace those failing oils!

That is what Pond's Cold Cream does!

It contains the purest of specially processed oils that sink into the skin . . . stir up the deep skin to vigorous action. Revitalize it. Liven up the circulation. Erase lines that are threatening to crease into wrinkles.

That is the reason the women who use Pond's have skin that appears a full ten years younger, or more, than their actual age.

Today—1 out of every 5 women who use cream uses Pond's—though there are over a thousand creams on the market!

Deep-penetrating, Specially Processed Oils in this Cream keep skin Young—*soft—wrinkle-free*

CORRECTS THESE SKIN FAULTS *in 20's*



ROUGHNESS — BLACKHEADS AND LARGE PORES — DRYNESS

LAUGHTER LINES — LITTLE BLEMISHES

FIGHTS OFF THESE AGE SIGNS *after 30*



CRÊPY SKIN — WORRY LINES — SALLOWNESS

SAGGING TISSUES — DISCOLORATIONS

Pond's is a superb cleanser and much more than a cleanser. Use it night and morning for pore-deep cleansing, for softening, for tissue stimulation—always before applying make-up. Pond's Cold Cream serves every complexion need.

Pond's also makes Pond's Liquefying Cream, a new cream that melts instantly.



Pond's Cold Cream cleanses. Corrects skin faults. Used by 1 out of every 5 women who use cream. ***Pond's Liquefying Cream*** serves the same purposes—is quicker melting.

Not only is this new cream a thorough cleanser, but it, too, contains the same specially processed oils as the famous Pond's Cold Cream.

Give it a 3-day trial . . . Tear out the coupon below this very day and send with 10¢ for a liberal supply of this youth-sustaining cream with samples of three other beauty aids.

POND'S EXTRACT COMPANY, Dept. J, 56 Hudson Street, New York City
I enclose 10¢ (to cover postage and packing) for a 3 days' supply of Pond's Cold Cream with samples of 2 other Pond's Creams and special boxes of Pond's Face Powder.

I prefer 3 different *Light* shades of powder ☐
I prefer 3 different *Dark* shades ☐

Name_____

Street_____

City_____ State_____

Copyright, 1934, Pond's Extract Company

Belle-Sharmeer
STOCKINGS
designed for the individual

THE FOOT SIZE HAS A NUMBER
THE LEG SIZE HAS A NAME

Brev . . . short in length and slim at ankle for shorter women and girls. Sizes 8 to 10.

Modite . . . exactly right in width and length for medium types. Sizes 8½ to 10½.

Duchess . . . extra long for very tall women. Never binds at knee or ankle. Sizes 9½ to 11.

Classic . . . fashioned fuller for stylish stouts. Sizes 9½ to 11.



Stockings

The Belle-Sharmeer "Foot-Within-a-Foot" . . . just a very faint reinforcement around the foot, means better fit, longer wear, and slimmer, lovelier lines. The Perfect Pocket Heel . . . still another *Belle-Sharmeer* exclusive feature . . . fits like a glove and never slips down inside your shoe.





made-to-measure

in LEG SIZE as well as FOOT SIZE

Belle-Sharmeer Stockings are actually fashioned to fit your own particular pair of legs . . . in width and length as well as foot size. You don't have to stretch them to fit . . . nor pull them to fit. You see there are four individual *Belle-Sharmeer* proportions . . . Brev is for small women, Modite is for average sizes, Duchess is for tall women and Classic is for the heavier types. You'll see and feel the difference with your very first pair of *Belle-Sharmeer*. They do the most delightful things for your legs . . . give them a slim, streamlined look which ordinary stockings never manage. No more slipping heels, twisted seams or wrinkled ankles. No more knees that bag or bind. Such things never happen in *Belle-Sharmeer*. And they're as economical as they are handsome. No strained-up tops to cause garter runs, no lumpy doubled-over hems beneath smooth gowns. Perfect with the new flat garters which demand stockings in just the right length. Ask for your foot size by number and your leg size by name. The four proportions are exclusive in *Belle-Sharmeer* . . . and *Belle-Sharmeer* Stockings are exclusive with one fine store in each community. Write us for the one nearest you. Address *Belle-Sharmeer* Division, Wayne Knitting Mills, Fort Wayne, Indiana.



Belle-Sharmeer
STOCKINGS
designed for the individual

RINGLESS • SHADOWLESS • FLAWLESS

Copyright 1934, by Wayne Knitting Mills

HENRI
BENDEL
INC.

IMPORTERS AND DESIGNERS
OF
CLOTHES FOR WOMEN

Invite you

to view their

Fall Collection

Comprising distinguished imports of Evening Gowns, Day Dresses, Coats, Suits, Hats and Furs. Also distinctive and exclusive Bendel original designs of hats and dresses. Ready-to-wear and Custom-made.

10 West Fifty-Seventh Street
New York



Above are three of the new small note-papers. The top one—in slate-blue with the address in dark blue—is from Crane. The other two—still smaller and monogrammed—are both from Black, Starr and Frost-Gorham

ANY SHADE OF BLUE

PILED in one heap, the writing-paper used in this world in one day would probably reach the top of Kutchinjunga (Everest's roommate in space); but only one small pinnacle of it—probably invisible to the naked eye—would be composed of the writing-paper that counts; the paper used by the precious minority who know what they want and have a sense of distinction in all things.

Fundamentally, these exalted few are after the same values in their writing-paper—simplicity, individuality, quality. But then, nationalism rears its head, and you find that the distinguished citizens of America, France, and England have distinct habits and desires of their own in the way of correspondence. They express, not only their personal choice, but their racial choice.

In just one characteristic, however, they agree. Blue seems to be the favourite shade of the moment in all three countries. Pale blue, aquamarine-blue, grey-blue, deep blue, purplish-blue, Wedgwood-blue. Grey-blue with a deep blue border; light blue with dark blue letters; purple-blue with the address in midnight-blue. All but one of the papers illustrated on page 58 and 59 are in one or more shades of blue.

In France, white and grey are always good, but the smartest French papers of this year are in this range of blues. Madame Edouard Bourdet's paper, the one on page 58 marked 71, Quai d'Orsay is typical of the French trend. It is a very large, single, unfolded blue sheet—a popular type in France. These single sheets have a beautiful breadth and simplicity, and invite the pen and the confidence.

Usually, just the address is printed in clear block letters in a contrasting tone—white on light blue, dark blue on medium-blue, for instance. (Both of the French papers illustrated used the darker blue lettering.) Now and then, in America, the fantasy of the owner can creep into this austerity in the form of small symbols (such as telephones or airplanes or some device to aid in locating a country house). Crests still go on, but initials are very rare; when they are used, they are specially and exquisitely designed, as in the papers made by Cartier. It seems more practical now to tell where you are than who you are.

This is particularly true in England, where the name and, usually, even the crest are left rigorously (and with true British reserve) out of the picture. Only the name of the ancestral estate prevails, and you are supposed to know at a glance the identity of its owners. Look, for instance, at Lady Juliet Duff's purplish-blue paper, on pages 58 and 59, (Continued on page 98)



Little Face, What Now?

DOROTHY GRAY TELLS YOU JUST HOW TO REPAIR SUMMER RAVAGES

• YOU have had a lovely Summer, but has your face? The sunshine that felt so good, the bracing wind that whipped your cheeks...what have they done to your skin? Look closely. You've layer upon layer of dry, parched skin ...hundreds of conspicuous pores..."squint" and "laugh" wrinkles around your eyes...and furrows across your forehead!

Now, if you should bring this sad, sun-baked face of yours to Dorothy Gray's Salon, skilled operators would take it in hand; *cleanse* with bland creams; *lubricate* dry, shrivelled tissues;



Cleansing Cream, $1, $1.75. Special Dry Skin Mixture, $2.25, $4.50. Suppling Cream, $1, $1.75. Orange Flower Skin Lotion, $.85, $1.75. Texture Lotion, $1, $2.

stimulate circulation, and bring back a transparent glow.

But, perhaps you're hundreds of miles from a Dorothy Gray Salon . . . what then? Why, Dorothy Gray will tell you how to give yourself the same basic treatment at home . . . use the same delightful preparations that are used in her salons. She calls it the "1-2-3 Salon Facial" treatment, because there are just three simple steps...three things to use. And here they are:

"1-2-3 SALON FACIAL"

1. *Cleanse,* each night and morning, with a light, melting cream that cleanses each tiny pore deeply. Always use an upward motion... never drag down. Use *Dorothy Gray Cleansing Cream.* It is an unusually fine, delicate cream that penetrates quickly and cleanses thoroughly.

2. *Lubricate.* At night, after cleansing, smooth in a rich emollient to round out those lines and wrinkles. Pat it in briskly with your fingertips, or with the Dorothy Gray Patter. Leave a little on overnight. *Dorothy Gray Special Dry Skin Mixture* for dry skins. *Dorothy Gray Suppling Cream* for oily and normal skins.

3. *Stimulate.* Next morning, after cleansing, use the lotion. Dampen a bit of cotton with it, remove excess cream, then pat up circulation and glow. *Dorothy Gray Orange Flower Skin Lotion* for dry skins; *Dorothy Gray Texture Lotion* for coarse pores, oily and normal skins.

HAVE YOU "TOUCHY," SENSITIVE SKIN?

If you have naturally rather sensitive skin, or if Summer has made your face unusually dry and tender, you will want to know about *Dorothy*



Sensitive Skin Cream, $2, $3.75

Gray Sensitive Skin Cream. It is a delightfully soothing, softening emollient cream, so bland it is a blessing for irritable skins, young skins, skins that rebel at rich creams, and skins made "touchy" by sunburn or wind. It can keep your skin wonderfully fresh and fine-textured. Use it frequently throughout the day, especially before you go out in the wind. Smooth in a little before your afternoon nap. Last thing at night, pat it into those "laugh" and "squint" lines.

Salon Face Powder, $3, $1.



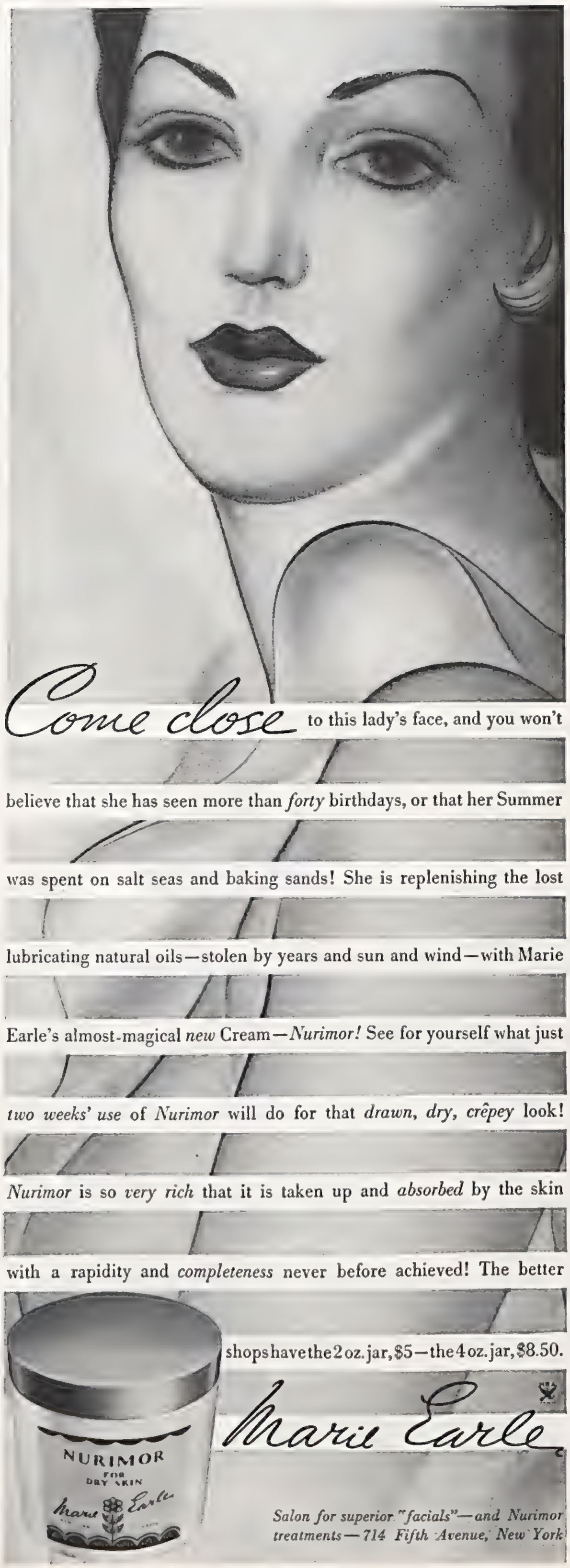
CHANGE POWDERS!

One of the nicest things about changing seasons is that you also change faces. Like a chameleon, you turn from a rugged outdoor girl to a flower-like lady. The powder you've used all Summer suddenly looks quite out of key. So off you go to your favorite cosmetic counter to find the perfect shade of Dorothy Gray Salon Face Powder for this new, fresh, feminine complexion of yours. Choosing the right one is easy, because Dorothy Gray Salon Face Powder comes in perfect skin-tone shades. And it's the same glamorously fragrant, pure, clinging powder that is used in the Dorothy Gray Salons.

You will find Dorothy Gray preparations for the "1-2-3 Salon Facial," and Dorothy Gray corrective preparations for particular skin conditions at leading drug and department stores. ©1934, Dorothy Gray

Dorothy Gray

SALONS AT 683 FIFTH AVENUE, NEW YORK • AND IN CHICAGO • LOS ANGELES • DENVER • ATLANTA • WASHINGTON • MILWAUKEE • PARIS • BRUSSELS • AMSTERDAM





An excellent type of Peking servant, the amah, is an indispensable part of your household. Her patience is practically unfailing, and she is just as happy with children as they are with her

ARE YOU REALLY GOING TO CHINA?

By Rebecca W. Mosher

WHEN we were ordered to China five years ago, our excitement was tempered with a realization of ignorance, and we asked a great many questions of every one. Since we have come home, I find myself answering the same questions, and many more. Every one knows that Peking is famous for camel caravans, duck wrapped with garlic in pancakes, the Forbidden City, mandarin coats, jade, embroideries, the Temple of Heaven, and furs; that Shanghai is the Paris of the East; that Canton and Hong Kong are excellent markets for lacquer, lotus flowers, ivory, and shawls; and that beyond China, in Manila, one buys straw hats and cigars. But there are an infinite number of other things to be considered, whether one goes to these places on a cruise, for a visit, or to make one's home.

What is the climate like? What clothes shall we take? What is a Mexican dollar? Where and how shall we shop? What should we buy? Is it necessary to know pidgin-English? Are all Chinese bandits? How do we pronounce "Peiping?" If we go there to live, can we buy tooth-paste, darning-wool, shaving-cream, neckties, stockings, and gloves, or must we take these things with us?

These are only a few of the queries I answer daily. A gentleman recently asked me how to import live Chinese carp. China viewed from America is so distant, so uncertain, so unknown, and not a little terrifying. But China *sous la main* is so entertaining, so fascinating, so different, and so easy—if you know the ropes.

If you go to China on a cruise, your problems will be few, for even the clothes you should wear are described and specified in most cruise circulars. Everything is arranged with such precision by the cruise agents that even your trip to Peking, from Chin-wang-tao on the coast, will, by some miracle, be on time—a fact that enrages old residents, who must travel under more dilatory management. But, travelling thus, you will have only a very brief, and not very accurate, view of the East. Prices in all the shops will leap and soar while your ship is in port, hotel bell-hops will pour themselves into unaccustomed uniforms, hundreds of extra jinrikishas will line the streets, and scores of nauseous beggars will creep hopefully from their holes into the golden sunshine. Homesick compatriots will gather eagerly in hotel lobbies; the women to study your "homeside" clothes, the bachelors to gaze upon and, if fortunate, speak to that rarity of the Orient, an unmarried American girl. You should not hesitate to welcome the shy advances of this species, for old "China hands" can be of the utmost service. If you have had sufficient foresight to collect a few friendly letters of introduction to residents there, all the better. Since it is customary in all treaty ports for the newcomer to call first, there is no reason why you should not avail yourself of this additional advantage over your less provident shipmates. If your travel agency has not warned you concerning the clothes needful for the entertainments that will almost certainly arise from such meetings, the answer will be found further on in this article.

If you go East without the comforts of a cruise passage, or if you go to China to live, you will probably want to stay forever and never be happy in any other country. For it is only through residing in and identifying yourself with the Orient that you can learn its compelling charm.

The question, "What is the climate of China?" is always the most difficult to answer, (Continued on page 118)

MODERN CLASSIC

IN TREASURE SOLID SILVER

STERLING 925 / 1000 FINE

TRADE R&B MARK

A CERTAIN MAGIC quality marks the masterpiece . . . in silver as in every work of art. "MODERN CLASSIC," the creation of Robert E. Locher, one of America's most important contemporary designers, has this quality. It instantly appeals to all those who love exquisite things.

MODERN CLASSIC, of course, is in perfect keeping with the present-day trend in decoration and is most welcomed by brides-to-be. At the same time it has the grace and satisfying proportions of classic design which appeal to the matron of conservative taste.

Here, indeed, is a modern classic in fine Sterling tableware, which we are sure will delight you when you see it in actual silver at your Jeweler's.

Eight other outstanding "Treasure" designs are illustrated in the panel below. To help you make the perfect choice for your decorative scheme, we shall be happy to send you our booklet, "The Modern Way to Choose Your Silver." Please address your request to Dept. A-20, Rogers Lunt and Bowlen.

ROGERS LUNT & BOWLEN

Silversmiths

GREENFIELD • MASSACHUSETTS



WILLIAM & MARY · MARY II · EARLY AMERICAN Plain · EARLY AMERICAN Engraved · AMERICAN DIRECTOIRE · ADAM · CORONET · GRANADO



PHOTO COUNT DE MIRO

Irresistible because of their flawless tailoring and unusual charm, Glengyle Knits are indorsed by the country's leading style experts. For immediate wear, Glengyle offers the captivating dress shown above. You will find this and other Glengyle styles in the new fall shades at the leading department stores and better specialty shops.

SOLD BY DE PINNA
FIFTH AVENUE AT 52nd STREET

FEDERAL KNITWEAR CO.
512 SEVENTH AVE., NEW YORK CITY



TEN'S WATER

Follow this road, passing ... railway viaduct, when the gate will be seen ... in front, at a two storied Lodge.

Distance from Hyde Park Corner about 24½ miles.

The map above is on the back of a card used by Monsieur Paul Louis Weiller, in France, reminding his guests of the details of an engagement. An English hostess encloses the slip at the left in her invitations

ANY SHADE OF BLUE

(CONTINUED FROM PAGE 94)

marked merely "Bulbridge House, Wilton, Salisbury." In England, too, large single sheets, bluish in colour, are very much favoured. Baroness Ravensdale's choice, at the top of page 59, is a smart example.

Although these large sheets are slowly being taken up by Americans, the smart national characteristic in stationery seems to be a very tiny letter-paper. Mrs. William H. Vanderbilt uses an infinitesimal sheet (measuring about four by five inches), already folded so that it slips without further ado into its little envelope. You can see it, marked "Oakland Farm," on page 58. The paper that Mrs. Harrison Williams uses at her Long Island home is in blue with a wide white border across the top. This, too, is small (six and a half by four and one-quarter inches). Her New York paper (on page 59), in two shades of blue, is folded up so that the address is visible—a new departure in the stationery world. This shows, incidentally, a second departure in the use of the telephone number—often seen in France, but unusual in this country.

Another smart example of this small paper is the sheet from Crane on which the typewriting appears, on page 59. This is in a grey-blue with a very narrow border in a new, rather bright blue. Still other pigmy papers are shown at the top of page 94—including another grey-blue paper from Crane with dark blue lettering. The other two, from Black, Starr and Frost-Gorham, are smaller still—the one at the left, in grey with a black-and-pink monogram and border, measuring only three and a half by four and three-eighths inches; the other, with its envelope, in white with a grey border and dark red monogram, measuring three by three and seven-eighths inches. Both of these note-papers slip without folding into their envelopes and are very convenient in these busy days when many of our notes are matters of a few brief sentences.

Now and then, the owner of a country house in Europe or here—a house difficult to find and obscurely located—will have amusing little maps printed on his cards, like the one shown at the top of this page. This directs the recipient to the house of Monsieur Paul Louis Weiller, in Paris, and on the reverse side is written a reminder of a dinner engagement. The slip at the left in the same group shows an English method of directing a guest to a country house. This is enclosed with an invitation.

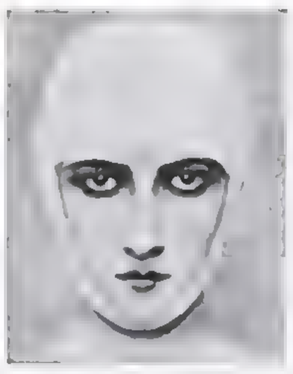
A definite national difference is in the question of borders; the foreign papers seldom have any, but, in America, they are extremely popular. White borders on blue, deeper grey on pale grey, even red on grey, sometimes with the envelope bordered to match. Crane, by the way, is a past master at the art of bordering.

As paper grows smaller, so have the address engravings. You don't see so many bold addresses as you once did. The Roman engraving, the block engraving are still the most sought after, although there has been a certain revival of script engraving—illustrated on the papers used by Mrs. Williams and Mrs. Vanderbilt, shown on pages 58 and 59 and already described.

Still other news in this field is the beautiful, smooth "Foreign Mail" paper made by Eaton—incredibly thin, but not too transparent, and with envelopes that have tissue linings in blue and grey. This is extremely useful, not only for foreign correspondence, but also for the air-mail letters that we are all dispatching with increasing frequency.

White and Wyckoff make another new paper, with a homespun tweed-like finish that has a smartly simple, aristocratic look. It is medium in weight and size—a good paper to buy in quantity and keep on hand for all sorts of general letters. This is available in the regular letter size, as well as in half-note size.

UNDOING THE RAVAGES OF SUMMER SUN



BY Elizabeth Arden

This is really the penitential season for sun-worshipers, modern sun-worshipers who have been summering at Malibu or Biarritz, Bailey's Beach or any other. Their sun-tired eyes are not too tired to note their own lack of brilliance nor can they ignore the late arrivals in finely-etched lines around eye and brow. But most unwelcome of all is that universal summer souvenir: a blotchy, sun-baked skin prophesying coarse pores ahead!

These summer hand-me-downs can quickly become permanent signs of age, if neglected from one season to the other. Only by prompt relief can you re-condition your skin into its smooth, winter-time clarity.

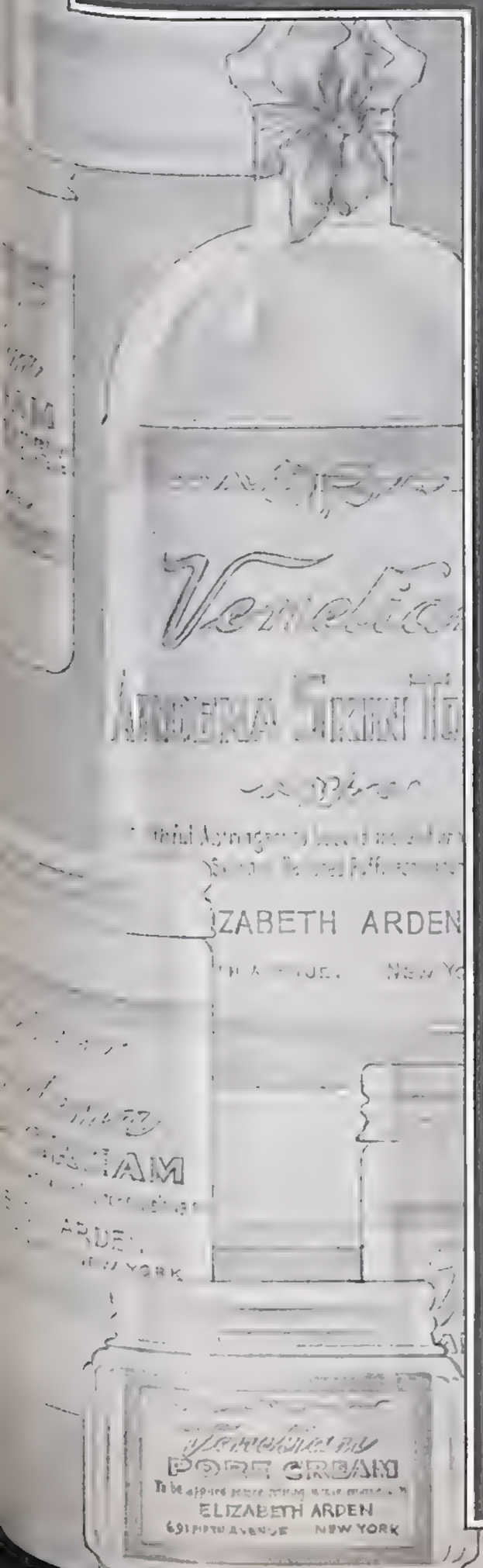
First of all, cleanse and tone and soothe your skin morning and night, with my liquefying Cleansing Cream, refreshing Skin Tonic and soothing Velva Cream. These three Elizabeth Arden inseparables refine the texture, clear the skin and form the basis for exquisite beauty.

Now your skin is willing to respond to specific treatments for the correction of "summer skin." To lighten a mild tan, Venetian Bleachine Cream is most successful. To relieve stubborn discolorations, such as freckles and tan blotches, use Ardena Bleach Cream for a few minutes every night. A sallow, sluggish condition can quickly be enlivened with a marvelous stimulant called Anti-Brown Spot Ointment. Squint lines and wrinkles are readily dissipated with Anti-Wrinkle Cream, supplemented by nightly applications of Astringent Oil around the eyes and mouth. And, of course, to counteract enlarged pores, there is nothing more effective than my special greaseless astringent, Ardena Pore Cream.

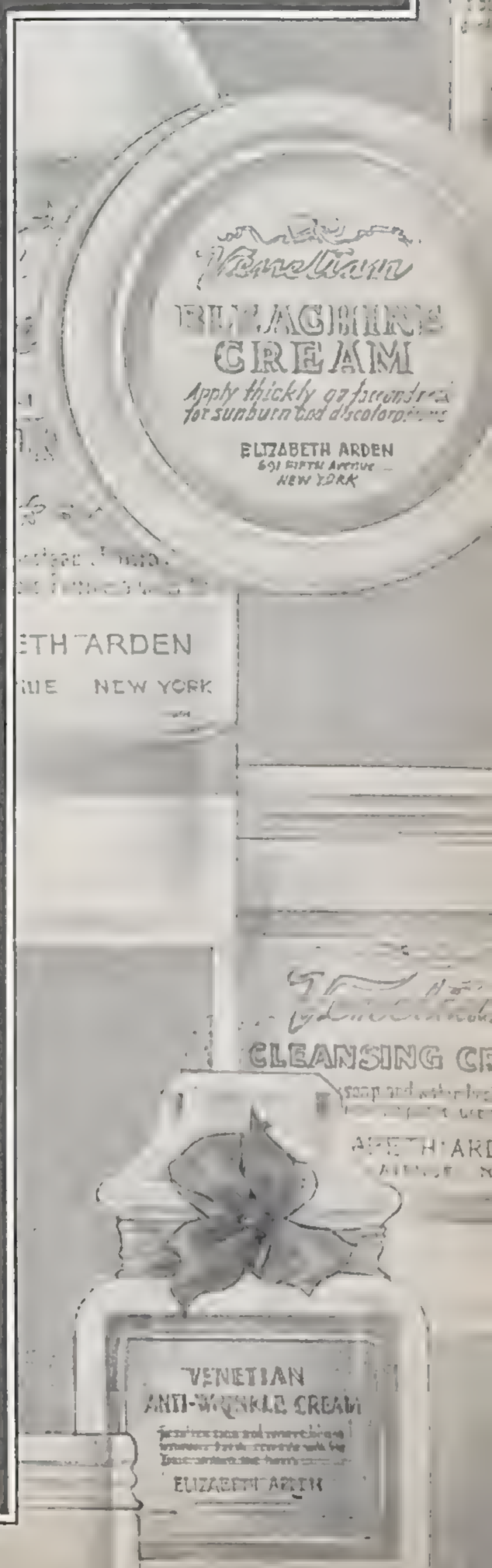
Give your skin Salon care with the help of my newly-designed Hair-Protecta, which I should like to send to you. This silken band not only protects the hair from creams and lotions, but also permits a thorough treatment of your entire face and neck as far up as the hairline. This Ardena Hair-Protecta will be mailed to you for $1.00.

Ardena Cleansing Cream . .	$1 to $6
Ardena Skin Tonic	85c to $15
Ardena Velva Cream . . .	$1 to $6
Ardena Astringent Oil . . .	$1 to $14
Venetian Anti-Wrinkle Cream	$2 to $3.50
Anti-Brown Spot Ointment .	$2.50 to $4.50
Ardena Bleach Cream . . .	$1.50
Venetian Bleachine Cream . .	$1.25
Ardena Pore Cream	$1.00

ELIZABETH ARDEN
691 FIFTH AVE., Dept. BV
NEW YORK CITY







● After her autumnal chase of the stag in the Royal Forest of Compiegne, the Duchesse de_____makes her first Paris call at Miss Arden's Salon, 2 Rue de la Paix. The very preparations with which the charming Duchess is inspired into bewitching beauty are available to women throughout the world in the Elizabeth Arden Salons* and shops.

* NEW YORK	LONDON	PARIS
Elizabeth Arden	Elizabeth Arden, Ltd.	Elizabeth Arden S.A.
BERLIN	ROME	TORONTO
Elizabeth Arden G.m.b.H.	Elizabeth Arden S.A.I.	Elizabeth Arden of Canada, Ltd.

McCutcheon's Fabrics in

NEW *Weaves* NEW *Colors*

TELL THE LATEST FASHION NEWS

Never have Fabrics been lovelier or more exciting than they are this season—never such a marvelous variation of texture and surface—silks in subtle satin weaves, dull surfaces, pebbly weaves—stunning brand-new velvets, ribbed, checked or woven with metal threads, and metal brocades incredibly lovely. The finest fabrics of the French couturiers and American weavers are to be found at McCutcheon's.

VELVETS

• VELOURS SANS PEUR—An exquisite non-crushable velvet from Coudurier. A new weave this season in all the new French shades for street and evening wear. 39" wide. **8.75** yard.

• VELOURS CESELIA. Coudurier's biggest success. This is the velvet all the model houses in Paris are using. Plain colors and in exquisite combinations of changeable tones, such as green and navy, red and black, brown and black, parvenche blue and lavender. 39" wide. **11.50** yard.

VELVETEENS

• NOVELTY VELVETEENS—These imported English velveteens are new and different—new Rob Roy checks, softly shaded stripes to be found only at McCutcheon's. You'll see street clothes in this fabric—dresses, suits, coats, plain and novelty in combination. In wine, brown, green, dark red and navy. 36" wide. **1.75, 3.50** yard. In plain colors. 36" wide. **1.95** yard.

• "RIB VEL"—A wide wale English corduroy in white, and in colors specially dyed for us for costume wear. Wine, brown, royal blue, old red, purple, navy, bottle green, black. 36" wide. **2.95** yard.

NOVELTY FABRICS

• NUBBY CREPE—A nubby silk with a tiny fleck or nub weave that women simply can't do without this season. In lovely daytime and evening colors. 39" wide. **2.00** yard.

• SILK AND WOOL NOVELTY—We are the first to show this interesting weave in all the new street shades. A check design with a nubby or woven stripe. 39" wide. **2.75** yard.

SATIN WEAVES

• SUAME SATIN—A dull satin crepe with a novelty crepe back. A silk that can be used on either side. In rich daytime and evening colors. 39" wide. Special **2.50** yard.

• SATIN MARTINIQUE—A beautiful satin crepe in soft finish and colors for afternoon and evening dresses. 39" wide. Special **2.00** yard.

• MADURA SATIN—A rich, lustrous fabric that falls in perfect lines in a beautiful satin canton weave. 39" wide. **3.00** yard.

Samples sent on request. Address Department V7.

McCUTCHEON'S

5th Ave. at 49th St. New York, N. Y.

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 88)

your glassware (those expensive and perishable things that you bought in Venice on your honeymoon), pick out all the chipped glasses, and file them down so they don't look as if the baby had cut his teeth on them. If you are particular and want them all the same height, he will file down the unchipped ones to match. After years and years of this, when they get too shallow for water or wine, you can use them for nuts. When your maid breaks the blue-glass lining to your Queen Anne salt-cellar, don't despair, for Mr. Uabozo will fit a new one for you. He will mend broken china, too, so that it can be used and, what's more, washed in the hottest water. Those decanter stoppers that disappear constantly (I suspect trade rats) can be replaced in his shop easily. If you are really grand and have crystal chandeliers, or even candelabra, he will match prisms for you whenever any are broken. He replates silver and repairs it, too; take him those old thin silver spoons you inherited that keep breaking, and he will reenforce them.

• Moving always has a bad effect on clocks. Sometimes they get giddy and gain hours a day; more often, they stop altogether. There is nothing more baffling than to have every clock in the house disagreeing (although the artist, Van Dongen, has his house in Paris full of clocks that are all set to strike at different times—the din inspires him), so I suggest that you let Mr. John Lazar put them all straight. His shop is at 51 Maiden Lane, and if you don't know where that is, take a taxi, for the money saved will more than pay for it. He will come to your house to look at your grandfather clock and all the others, and he will make an estimate of the whole job before he starts work. He is honest enough to tell you if an antique clock has outlived its time; but, if he does undertake to repair it, he will give you your money back if it refuses to keep ticking.

• Valuable paintings and old family portraits are a definite responsibility to own and should be cared for annually—keeping your ancestor's face clean is one way of showing respect. The Louis XIV. Antique Company, at 154 East Fifty-Fifth Street, can be trusted to clean and restore the most valuable pictures without trying to improve on the original work. I know of a Gilbert Stuart that was painted on wood (Stuart went around from plantation to plantation soliciting portraits, and many of them were painted on wood for lack of canvas) that was left in the house with the heat turned off one cold winter. When the family returned, the paint had curled off in long strips, leaving the face of their ancestor terrifically scarred. It was restored by boring tiny holes in the back of the picture and inserting glue through the holes. The paint was then rolled back without losing any of this great artist's fine brush work.

• New slip-covers or new upholstery will do a lot towards rejuvenating your furniture and making it feel at home in its new quarters. The better they fit and the less they cost, the more satisfied you will be. The Whittier Studios, at 127 Madison Avenue, will do beautiful work for you, coming to your house to measure your furniture and returning to fit the covers so that you won't have to sit on the floor while they are being made. They will supply the fabric or use yours, as you please. Mrs. Edith L. Fields, at 348 East Sixty-Sixth Street (Regent 4-5561), will also tailor slip-covers to perfection in material of your choice, or do curtains, bedspreads, or anything else that requires tailored sewing. Both of these people will make slip-covers (without material) for three-cushioned divans for about $10, which will give you an idea of how reasonable they are.

• Your bedroom will certainly look more luxurious and your body will certainly be more comfortable if you start the winter with some of those beautiful squashy Carlin Comforts. This shop is making satin quilts and enormous soft chaise-longue pillows in an egg-shell-white that will add a bride-like touch to your life and make you demand breakfast in bed every morning. These cost about $40 up for the set. Incidentally, Carlin Comforts have patented a new machine for quilting that is hand-guided and makes beautiful, intricate designs that have a definite style about them. This shop has another trick invention—a strap that holds satin bed comforts (priced from about $18.75) in place. This is pretty clever, I think, for it is a blow to go to bed warm and comfortable under a quilt and wake up cold and unhappy with the quilt on the floor. Carlin Comforts devotes its life to beds and will supply you with anything connected with them, except the mattress. You can get those crêpe de Chine or washable satin blanket covers there that arouse your admiration whenever you go week-ending in a perfectly run house. (The blanket covers cost around $27.50.) The marvellous, soft wool blankets in divine bedroom colours start around $12.50, and silk sheets will make you long for a large and luxurious cheque-book. The Carlin Comforts Shop is at 536 Madison Avenue.

• After you have redecorated your house, you will want to start on your maids. It shows a delicate touch of artistry to have their uniforms and aprons harmonize with the *décor*. The Settlement Shop, at 855 Madison Avenue, will make the most of a cook whose sauces are better than her figure, making uniforms in any colour or style that you choose—eggplant alpaca, for instance, to match your new dark walls—and giving the proceeds to charity.

• If you don't want to bother about settling your house or apartment, or if you want some help or advice, call Sally Plunkett, at Regent 4-3375, and she will give you extensive personal service. She will open your house or apartment, see that everything is dusted and in place—soap in the bathrooms, sheets on the beds, flowers in your vases, food in the ice-box, and your servants lined up to bow to you when you arrive. She will even find you an (Continued on page 102)

AIRFLOW CHRYSLER



WHY SHOULD I *A Lover of Comfort* BUY A 90 MILE-AN-HOUR CAR?

THE AIRFLOW CHRYSLER is a great car for people who thrive on thrills. It's also a great car for those who dote on comfort. That may seem strange, but it's true!

Those flowing lines that bore through the air make possible the greatest roominess you ever saw in a motor car. They provide ideally for entirely new weight distribution . . . the floating ride that has the particular rhythm most pleasing to human nerves.

Airflow makes possible the unit body and frame . . . with steel girders from end to end that surround you on all sides with a bridgework of steel. Everybody appreciates that safety!

And you really don't have to be a speed addict to drive forty-five miles an hour on the open road. When you do, the automatic overdrive comes magically into action . . . cutting engine revolutions one third . . . saving gasoline and oil . . . giving you the world's newest sensation in effortless motion. The fact is, you just can't understand Airflow design by looking at the car. You have to get on the inside to appreciate the outside.



Whatever kind of driver you are, you'll find a ride in an Airflow Chrysler the most interesting experience you've ever had in a motor car. Don't take our word for it. Just accept our invitation. Then decide for yourself.

☆ CHRYSLER AIRFLOW EIGHT . . . 122 horsepower . . . 123-inch wheelbase. All body types, $1345. ☆ CHRYSLER AIRFLOW IMPERIAL . . . 130 horsepower . . . 128-inch wheelbase. All body types, $1625. ☆ CHRYSLER AIRFLOW CUSTOM IMPERIAL . . . 137-inch wheelbase . . . 130 horsepower . . . Sedan Limousine $2345; 146-inch wheelbase . . . 150 horsepower, 4 body types from $5000 to $5145. ☆ CHRYSLER SIX . . . 93 horsepower, (100 with optional aluminum head) 7 body types on 117-inch and 121-inch wheelbase. Priced from $740 up. Four-door Sedan $820. Duplate safety plate glass in all windows of all models at only $10 additional. *All prices f. o b. factory, Detroit.* Time payments to fit your budget. Ask for the official Chrysler Motors Commercial Credit plan. Prices subject to change without notice.



Gloves
Washable in hot water

•KISLAV doeskin gloves are the ultimate note of beauty in the harmony of a perfect costume.

Carefully selected, flawless French skins are guaranteed stainless; dyed to such perfection that even *black and brown* can be *washed* and *washed in hot water*; cut and stitched by experts with years of experience in the making of fine gloves; all this added to perfect style, goes into the creation of a KISLAV glove.

KISLAV gloves set the seal of perfect grooming on your entire costume. Obtainable at all leading shops.

Kislav Gloves
MADE IN FRANCE

BUSCARLET GLOVE CO., INC.
Norman Blum Co., Inc.
Sole Distributors for U. S. and Canada
468 Fourth Ave., New York, N.Y. 156 Yonge St., Toronto, Can.

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 100)

apartment, if you don't want to come to town; she will hire your maids and delve deep into their references; and she will call your friends to dine with you on your return. This all sounds very luxurious, but she isn't above doing the most humble shopping for you—outfitting the children to go back to school, for instance, to save you from spending hours at knit-underwear counters. She will buy any kind of presents for you and wrap them in a manner so fetching that you will receive thank-you notes that sound as if the recipients really were pleased. She will tie mammoth four-leaf clovers on wedding gifts or steamer gifts or anything that needs good luck—real ones and as big as saucers, but she won't tell where she gets them. Her address is 232 East Sixty-First Street, and she would be a great help in an emergency.

• After running loose all summer chasing rabbits that he never catches, your dog will look a little seedy when you bring him back to town—like a country cousin on Fifth Avenue. Dogs are very sensitive and subject to inferiority complexes, so you ought to get him smartened-up right away. It is quite easy to trim or pluck him yourself if you have a Duplex Dog Dresser, which is designed for the amateur plucker. It is a simple comb arrangement in which you insert a blade (six blades come with the D.D.D. for the small sum of about $1.50) and go at your dog. Sunday morning is a good time to do this, when the floor is strewn with newspapers to catch the hair. You can't do any damage with this instrument of beauty, and, the chances are, the dog will look a lot better for your efforts. The Duplex Dog Dresser is guaranteed (Continued on page 108)

CULINARY LEIS

(CONTINUED FROM PAGE 73)

gathered together with a fork, and the eating is done from a spoon, to be sure of getting everything thoroughly mixed together.

Devotees have it that the best pineapples in the world grow in Hawaii, and no one who has ever picked a finger out of the cut-up pineapples that dot the terraces of the Royal Hawaiian Hotel ever forgets the taste. These fresh Hawaiian pineapples can't be imported into America very successfully because of the distance, but you can get them in tins, for Dole includes not only the slices, but the juice, both sweetened and unsweetened, and now the pineapple fingers, as well, and it is said that if you close your eyes you believe they are all fresh.

A pineapple cocktail which you always get in Hawaii and which is always good, especially in summer, is made simply with half unsweetened pineapple-juice and half gin, and shaken until it is ice-cold. Tamarinade is another grand Hawaiian drink, and you can sometimes get tamarinds in Washington Market. You put a tablespoonful of tamarind pulp in an iced-tea glass with two teaspoonfuls of sugar and a little water, cracked ice, and charged water to fill. It is a light chocolate colour and tastes cool and tart. You can't get fresh guavas here, but you can get preserved ones and make a very special guava drink by putting three tablespoonfuls of the guava through a strainer into a tall glass and adding a teaspoonful of lemon-juice, cracked ice, Seltzer, and a sprig of mint.

Cocoanut and its milk figure lavishly in Hawaiian cooking. *Piepiele* is a native dish made by peeling and grating two large sweet potatoes, to which are added the cream of a cocoanut and two tablespoonfuls of sugar, and putting the mixture in a pudding dish. A little of the cocoanut meat is sprinkled over the top, and the dish is baked in a slow oven. To make a banana pudding, half a dozen bananas are chopped, put in a baking dish, and covered with the cream of a fresh cocoanut, which has been thickened with a tablespoonful of arrowroot and well sweetened. The pudding is baked for twenty minutes and served hot or cold. And, of course, there is always fresh cocoanut cake, that delicious confection with its heaps of snowy icing that men seem to prefer to any cake that is made. Mary Wilder Gunn, in New York, who supplied us with many of these recipes, including the curry, makes these fresh cocoanut cakes to be sent out, and she will concoct any Hawaiian dishes to be sent to your house—a whole menu or one grand curry pièce de résistance.

Chicken is done up in all sorts of good ways in Hawaii. One way is to cut up a fat young fowl, cover it with water, and stew it until it is tender. Then, a pint of boiled *luau* is added, but since you are not apt to have *luau* growing in your kitchen-garden, spinach which has been boiled for five minutes will do. The cream from a cocoanut is added to the chicken, which is seasoned with salt and paprika and heated thoroughly, but without boiling. If you like, the gravy can be thickened with a little *roux* before the cream is added. Another way is to smear pieces of young chicken with curry-powder before frying them in butter, then add a little water, and let the pieces simmer. Serve this with rice.

To return to the table which Steichen photographed and which you see on page 72—it was designed by George Moody for S. and G. Gump, and is to be had at their San Francisco shop, as well as in Honolulu. All the furniture is made on the islands, out of native woods. The table is of native oak bound with rawhide, and the chairs are of iron and *lauhala* (material for which the island is famous, but which has not been made into actual furniture before). The plates and bowl are of *ohia* and magnolia, the "silver" is of *ohia* with bamboo blades, the glasses are of fine French crystal with mango and guava carved stems, and the fruit is hand-chiselled from various native woods.



Sally's pretty and Sally's *smart!*



She uses cosmetics as she always has but removes them thoroughly the Hollywood way—guards against unattractive Cosmetic Skin!

SCREEN STARS are wise in the ways of loveliness! And thousands of clever girls all over the country are adopting Hollywood's beauty care to guard against unattractive Cosmetic Skin—keep their complexions exquisite.

Have *you* seen the signs of this distressing modern complexion trouble—enlarged pores, tiny blemishes, dullness—blackheads, perhaps? No need to worry! Hollywood's beauty care—Lux Toilet Soap—will help you!

Cosmetics Harmless if removed this way

Cosmetics need not harm even delicate skin unless they are allowed to *choke the pores*. Many a girl who *thinks* she removes cosmetics thoroughly actually leaves bits of stale rouge and powder in the pores day after day. When this happens, the pores gradually become clogged, distended—unable to function normally—Cosmetic Skin develops.

Lux Toilet Soap is made to remove cosmetics *thoroughly*. Its rich, ACTIVE lather sinks deeply into the pores, carries away *every vestige* of dust, dirt, stale cosmetics. Before you apply fresh make-up—ALWAYS before you go to bed at night, use this gentle soap.



ENNA JETTICK

. . . ONE OF AMERICA'S FINEST WALKING SHOES . . . FASHIONED OF EVANS LEATHERS

Enna Jettick gives you everything you want in a shoe to bring real joy to your life afoot —smart style and perfect comfort.



Enna Jettick shoes have always been famous for their perfect comfort. And now new beauty, new leathers, new details—genuine smartness—have been added to the latest Enna Jettick creations. Evans Leathers have contributed much to these wonderful shoes—a pliability which increases comfort—a rich finish which adds beauty.

John R. Evans & Co., Camden, New Jersey

Evans kid Leathers

in black and standard colors



• Madame Unzue, the mother of the bride (above, left), wore Molyneux's tobacco-brown chiffon dress; velvet hat
• The Comtesse de Vaulserre (centre) wore Molyneux's dusty pink crêpe dress with brown accents; Rose Valois hat
• Above is Comtesse du Bourg de Bozas, in Molyneux's sable-trimmed butter-yellow crêpe gown; Rose Valois hat
• Extreme left, Comtesse de La Moussaye, in a gown of toffee Cellophane and silk
• The Duchesse de Crussol (at left) wore Molyneux's pale salmon-pink crêpe dress with a black ostrich boa. Her black straw hat is from Rose Valois

SEEN AT A DUCAL WEDDING

HARMONIZING perfectly with the magnificence and dignity of the wedding of the Duc de Luynes and Señorita Juanita Diaz-Unzue at Dampierre, which is illustrated in the photographs on pages 56 and 57 of this issue, were the beautifully gowned women who attended this important event of the Paris season. A group of them are sketched above and on page 106, while the costumes of several of the others, not sketched, are described in the following paragraphs.

Of the printed dresses, the Duchesse d'Uzès' gown was one of the most distinguished. Designed by Molyneux, of his yellow, lime-green, pink, and black printed crêpe, "Les Fleurs de Molyneux," it smoothly moulded the figure and broke into a short, graceful train at the hem. With it, the Duchesse d'Uzès wore a wide black velvet hat, trimmed with sweeping black feathers, and long black gloves.

Piqué and linen dresses were a crisp, refreshing note and charming for the occasion. The Comtesse de Contades wore Piguet's ankle-length blue linen dress with a slender white jacket topped off by a wide blue bow of the same material as the skirt. Madame Gonse reversed this colour combination and appeared in a long white piqué dress with a tailored blue linen jacket and a blue linen cart-wheel hat. Still another of the guests wore a short white piqué dress, very simply cut, and a white piqué hat that tucked a small white piqué bow under its brim to lie against the hair. Her white kid shoes were amusingly edged with deep pink kid and tied with pink kid bows over the instep. In smart contrast to the (Continued on page 106)

Do you smoke more on lazy days?

Does just being sociable make you light 'em without counting? You and Spud should be introduced! Spud's the cigarette that looks forward to tomorrow morning. It lets even the heavy smoker awake with a mouth fresh as April. *Why don't you two get acquainted?*



Why do Spuds keep your mouth fresh? Is it the menthol? Sure. But not the way you probably think. Spud's tiny bit of menthol does its work, not in your nose and throat, but wholly *in the cigarette* . . . where it simply *cools the smoke.*

CORK TIP or PLAIN



SPUD

MENTHOL-COOLED CIGARETTES

15c FOR 20
(25c IN CANADA)

THE AXTON-FISHER TOBACCO COMPANY, INCORPORATED, LOUISVILLE, KENTUCKY

B. ALTMAN & CO.

EXHIBIT "A"
for Autumn



DISCLOSING our fine sartorial hand—and something for you to live for (and in) this autumn!... So hand-made looking it fairly clicks with needles—but, frankly, not to be mentioned in the same breath with the amateur efforts of your cousin Esmeralda. This dress, may we point out, has *lines* (saucy in size 14 and flattering in 20). Also design—and autumn style notes of the *hautieme*. It was hand-crafted by Bradley from fan jabot to hand-racked skirt edge. The yarn is chenille; the buttons, exotic wood and metal—$22.75 at B. Altman & Co. Fifth Avenue, New York, and other fine shops over the country. The Bradley Knitting Company, Delavan, Wisconsin. "Slip into a Bradley and out-of-doors."



• The Duchesse de Chaulnes (above, left) wore Molyneux's crêpon silk costume in a mauvish rose; Rose Valois violet velvet hat
• Next, Mademoiselle Diane Subervielle chose whitish-grey marocain; brown velvet accessories
• The Duchesse de Luynes (above, right) wore Molyneux's taupe-grey lace dress; black picot straw hat from Rose Valois
• At the right is the Duchesse d'Ayen. Pink satin lines the coat of her deep violet-blue crêpe costume from Molyneux; Suzy hat

SEEN AT A DUCAL WEDDING

(CONTINUED FROM PAGE 104)

simplicity of her dress were her jewels—Boivin's huge cabochon bracelets of platinum and sapphires, one on each wrist, and his diamond and pink enamelled brooch fastened on the bodice of her frock.

Another chic arrangement of jewels was that worn by the Marquise de Paris—many, many short strands of beautiful pearls around the throat and on the décolletage of her frock.

Practically all of the costumes worn at this wedding were prophetic of the new mode for afternoon and restaurant wear. They repeated the effect of the pre-War elegance that was rampant at the gay night races at Longchamp—a brilliant occasion that was described in the August 15 issue of Vogue. Both there and at this wedding there was a surprising number of graceful, dignified ankle-length dresses worn with hats—so many, in fact, that we can be reasonably sure of adopting this costume in the more gala evenings of the coming winter.

Many of the hats were broad-brimmed, and practically all of them were feather-trimmed—another evidence of this new—if illusory—era of elegance. And the same luxurious note was repeated in the fabulous new materials worn both by the wedding party and the guests: velvets and crêpes glistening with metal threads; sheer laces and chiffons of subtle tones and infinite delicacy; and all these warmed and enriched by the softest of furs.

Any man or woman who still doubts the presence of glamour and mystery in the attire of the feminine sex need only attend ducal weddings or night races! No wile, no detail, no flattery of self is left un-tried. As you might imagine, we approve. Pageantry of this sort is balm to eyes only too used to gasoline stations, elevateds, and hot-dog stands.

TO OUR CONTRIBUTORS

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The pause that refreshes
...directed by Lubitsch



Drink
Coca-Cola
Delicious and Refreshing

Good Housekeeping Bureau

COCA-COLA CO., ATLANTA, GA.

as Chevalier *and* MacDonald
finish the famous waltz in Metro-Goldwyn-Mayer's super picture "The Merry Widow"

You have to be on the set to see one scene that's a part of every picture in Hollywood. It's *the pause that refreshes with ice-cold Coca-Cola.* When there's more work ahead and need of good cheer and awakened energy, the director himself often commands this pause. And everybody takes part,—to be refreshed and feel fit, ready for the next scene.

A photograph of "The Merry Widow" in production. Director Lubitsch invites Prince Danilo (Maurice Chevalier) and The Merry Widow (Jeanette MacDonald) to pause for an ice-cold Coca-Cola, served from M-G-M's famous studio soda fountain.

CLAUSSNER

exquisite hosiery



Kleer★sheer

THAT IS SO IMPORTANT

CLAUSSNER Chiffons, with their **KLEER SHEER** ringless beauty, are the perfect stocking you have long visualized. A complete and varied selection of styles, from the service weight to the **SHEEREST** chiffon is now being offered in the colorful fall shades by leading shops everywhere and at just the price you may choose to pay.

79c TO 2.95 THE PAIR

CLAUSSNER HOSIERY COMPANY, PADUCAH, KY.

MILLS OFFICES

TIPS ON THE SHOP MARKET

(CONTINUED FROM PAGE 102)

not to leave any "steps" on the roughest coat, nor to tire your wrist or the dog's patience. Of course, my Scottie shows every tooth in his head if you so much as come near him with a stripping-knife, but I put that down to unusual character. Every Duplex also has a trimming chart with specific instructions for the care of any dog who grows hair that he looks better without. Altman has this.

• Don't forget that you are going to give dinner-parties this winter, at which after-dinner bridge, or dancing, or conversation simply won't fit in. You can't go on playing coffee-pot or categories year after year—besides, both of these games bring out the worst in your friends. I remember chewing off three nails while some poor agonized man tried to guess that we were all thinking of the electric chair at Sing Sing—why, no one knew. I have a fancy for a new game called Q. E. D. that is played with nothing more complicated than Cellophane-wrapped sticks, forty-eight of them to be exact, that have blue and red stripes on them. All you have to do is to keep from matching the stripes, and you win. It can be played by a large group of people on the floor—and a fine medium it is for small-stake gambling—or you can play a fancy game of solitaire all by yourself. It has so few rules that you won't sound like an Army Captain explaining manœuvres when you tell your guests how to play. You can buy this at the Party Mart, Inc., at 510 Madison Avenue for about $2.75.

• Bonwit Teller has worked out a shoe idea that has all the elements of perfection. I can't figure out how it is going to pay, but I am told that these big stores know their business. Beginning this autumn, Bonwit Teller is giving a new service. They make up shoes to match any costume. You sit comfortably while a cart rolls up with a display of models (none of that business of bringing you one shoe and then disappearing for half an hour). You can choose any model as it is, or, if you like to improvise, these obliging people will combine the toe of one model, the heel of another, and the leather of a third and hope that it won't shock you as much as it does them when you see it. Then they measure your foot carefully and turn out a pair of shoes that really fit you for about $18.75. I forgot to say that they will let you pick your own leather, if you want to. They will make shoes of tweed to match your suit, or combine those lovely Forstmann woollens with leather—all of which helps to make the perfect ensemble. This department is showing a lot of the new jodhpur-boot shoes that come up around your ankle and look smarter than you can believe; one pair in the new red-earth shade laces up the side. I am wondering if they would make me a good old-fashioned pair of high-button shoes. Bonwit Teller has, also, grand evening slippers, particularly their metal braid ones that are a great improvement on those glaring metal kid things that we wore in our youth. All of the good evening models are made with both high and low French heels—a great boon for the woman who likes to wear low heels, but not in growing-girl models. The hostess slippers actually stay on when you walk down-stairs!

• Turner's Gowns, Ltd., in the Waldorf, have some dolman-sleeved evening gowns which fit in with all this current moyen-âge elegance that is going to make Queens of us all. Mrs. Turner uses rough silks that look like woollens and woollens that look like silks (why is it always an achievement to get something to look like something else?). With long sleeves and heavy fabrics, we can all become Anglomaniacs and keep our houses at the temperature that the English consider healthful. Mrs. Turner has a beautiful black evening dress with a plain, very slim skirt and a high, straight neckline. This has sleeves and back of gold lamé, a Guinevere-cord belt, and rows of cording around the deep V in the back—very stately (about $170). Another black gown has a Queen Christina collar of gold lamé, stitched a million times to make it stiff, gold cuffs on the long loose sleeves, and a cord belt (about $155). A red evening dress has a daringly low cowl back and rows of deep tucks in the hem and four slits in the skirt. It has a gold-and-turquoise belt buckle with hanging links that looks as if it might have belonged to an Egyptian queen (about $135).

• Annas' at 528 Madison Avenue is a shop that understands the hat problems of older women and treats them in a stately and grand way. Not that this shop wants to make Queen Marys of its clients, but it has that knack of fitting the dash of Descat or Talbot to the gentle contours of the older face. Anna keeps away from extremes and harsh lines and achieves that smartness of good taste that is the safest thing when one has left the audacity of youth behind. She has a tricorne from Talbot, made of hatter's plush, that swoops up on the side and has a cockade of gay ribbon that would make any one feel younger—in a ladylike way. There are two Annas—one designs and the other sells, and they both do a lot towards pleasing their customers. Their hats cost from about $18.50 up. They have plenty of very young hats around, too, but I was so pleased with their older women's hats that I didn't take them all in.

• It won't be long now before football interest will seize every one for two months and then vanish for the next ten. If you are apt to be swept into the grand stands by your enthusiasm, it is a good idea to take that into your consideration in planning your autumn wardrobe. Beatrice Meyer, at 43 East Fifty-Eighth Street, has a grand outfit in plaid tweed—a one-piece dress with a swagger coat to match, trimmed with buttons of shaved and polished calfskin. (It really should be pigskin—but there you are.) She has another practical ensemble that is formal enough to wear dancing after the game. The dress is of wool as soft as a powder-puff, and the sleeves, yoke, and tie are of satin. Over this, there is a waistcoat jacket of nutria-dyed lapin. Each of these outfits costs about $50. Some of her attractive fur jackets are dyed to match the colour of the dress.



STERLING *by* WALLACE
WALLINGFORD CONN.....

Silversmiths
MEMBERS OF THE STERLING SILVERSMITHS GUILD OF AMERICA.....

Fostoria

"AMERICAN"



...glassware that brings the past to life in flashing crystal

DIGNITY, charm and the brilliant gayety of sparkling crystal! Fostoria "American" pieces bring you all of these in a splendid revival of the glassware of bygone days. In this glassware, Fostoria has re-created a decorative accessory of unusual interest and value. For Fostoria "American" brings a truly authentic note to today's Colonial interiors...serves as a brilliant contrasting touch with "modern" furnishings.

Its gleaming facets give Fostoria "American" a look of immaculate cleanliness which cheers you up every time you look at it. See Fostoria "American" glassware at your dealer's today! He will show you the pieces illustrated, as well as a complete selection of "American" crystal table ware. You will be delighted with its amazingly low prices.

Write for our booklet "Correct Wine and Table Service".

Fostoria Glass Company, Moundsville, West Virginia.

Fostoria THE GLASS OF FASHION



TWENTIETH-CENTURY MODES

WHEN one comes to consider the course of the mode in the first quarter of the twentieth century, one is faced with the difficulty which exists in judging all things seen with insufficient perspective, a difficulty especially great in the case of fashions, which require a considerable lapse of time in order to recover from that *démodé* air which falls upon the smartest costume of to-day when it is replaced in favour of the mode by the smart costume of to-morrow. We can see the picturesque qualities of the hoops and flounces of the Second Empire, and even a quaint charm in the bustle silhouette of 1880, but the "sudden hip" of some thirty years ago is still anathema and the poured-in-a-mould princesse gown of a few years later is left for the appreciation of later generations.

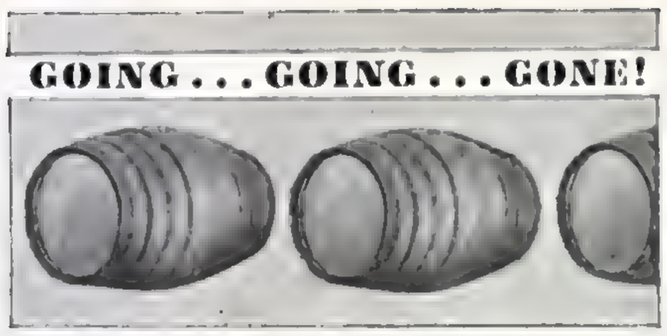
Great, indeed, is the change in the position of the mode from the days when its scanty records were left in the sculptured reliefs of Ancient Egypt. To-day, the mode has a whole literature of its own, and its lightest whims are heralded throughout the world and preserved for the future by a host of magazines which find their chief reason for being in the widespread interest in the ways of feminine fashion. About the middle of the last century, an Englishman whose name is still famous in the annals of the mode, Mr. Charles Frederic Worth, came to Paris in the service of a well-known firm of makers of ready-to-wear garments. A few years later, under the high patronage of the Empress Eugénie and the ladies of her Court, he established in the rue de la Paix, on the site later occupied by the Maison Worth, the first of the *Grandes Maisons* of Paris.

To-day, *la Couture* is one of the most important industries of France. The semiannual openings of the great Paris houses are events of international importance. Buyers from all over the world gather in Paris to witness the procession of the latest creations of Paris designers—now invariably shown on living mannequins, in settings which rival those of the present-day stage—and to select the models which they will take with them to the ends of the earth, creating the most truly universal mode in all the history of fashion. Cables are swamped with the news of the latest decrees of Paris as to what the feminine world of fashion will wear; newspapers give columns to the new mode, and the fashion magazines enjoy the two busiest seasons of the year. In recent years, these two seasons tend more and more to become four. The "mid-season collections," a novelty only a few years ago, are now an accepted fact at nearly all the great houses, and their importance and their influence on the mode at the two greater openings increase with every year.

Great, also, is the change in the position accorded to the designers of the mode, even in recent years. Worth created a furore when he made a profession of the designing of feminine toilettes. He was written up in the magazines of the day with amazement and not without mirth, as a man who had ventured into the intricacies of feminine apparel and proposed to make a business of making garments for women. To-day, costume designing is a recognized art, with its masters and its schools, its aesthetic theories and its geniuses, (Continued on page 112)







Look what happened to Old Taylor!

A hint to those who want to get their share of the small remaining supply of 16- and 18-year-old pre-prohibition vintage whiskey

UNTIL recently we had several thousand cases of very choice Old Taylor in our bonded warehouses at Louisville.

It was pre-prohibition stock, more than 16 years old.

As this is written, not a case or a bottle of this venerable bourbon do we have to offer.

True, you can enjoy plenty of 4-year-old Old Taylor — and an excellent, mellow liquor it is too! But there is no more 16-year-old of this brand in our stocks to be had at any price.

It's simply all gone. And each day's mail shows how many people regret their procrastination.

History, we believe, is about to repeat itself. Our splendid old Mount Vernon rye — ranging in age from 12 to 13 years—is rapidly going the way of the Old Taylor.

Certainly our rare remaining pre-prohibition bourbons — Sunny Brook and Old Grand Dad — both 16 to 18 years old — are moving into private cellars with startling dispatch.

The point is, there is necessarily a very limited quantity of pre-prohibition liquors left in the country.

When this diminishing supply of rare old whiskey is exhausted, you will never see any more, as the government requires that whiskey be withdrawn at the end of 8 years from barrels and bottled for purposes of revenue.

Considering their age and character these we are offering are very temptingly priced.

And selling as rapidly as they are, it is our honest conviction that long before the year is out THERE WILL NOT BE A SINGLE BOTTLE LEFT.

So if you want a case or so you had better hurry!

The famous brands OLD GRAND DAD, SUNNY BROOK *and* MOUNT VERNON *make up the greater part of this special limited stock, but also there are small quantities remaining of* BOURBON *de luxe*, OLD MCBRAYER, BLACK GOLD, BLUE GRASS *and* OLD RIPY



Whiskey so rare as this is really "occasion" whiskey — not for the everyday cocktail or highball, but for the unusual occasion

PRODUCTS OF NATIONAL DISTILLERS

NATIONAL DISTILLERS

This advertisement is not intended to offer this product for sale or delivery in any state or community wherein the advertising, sale or use thereof is unlawful.



Sacony: LIKE MOTHER · LIKE DAUGHTER

MOTHER: Cardigan and skirt of shadow-striped zephyr. Striped blouse with flattering lapels.

DAUGHTER: Snowy angora circles the flap collar and ties in back. Herringbone knit skirt and belt to match.



It takes no special genius to design a knit that will flatter a young figure. But it **does** take genius—the special kind of couturier genius Sacony is famous for—to design a knit for **mother** as well. A Sacony knit will rediscover her figure, and give it a young, spirited air.

S. AUGSTEIN AND COMPANY
1410 BROADWAY, NEW YORK CITY

TWENTIETH-CENTURY MODES

(CONTINUED FROM PAGE 110)



and the men and women who are leaders in it are frankly regarded as artists, while hosts of other artists illustrate fashion magazines and design the fabrics of the mode. What the heads of the various famous Paris houses think that woman should wear has a vast amount to do with what she does wear, and the determining factor in the success of their models is usually the universally recognized taste of the Parisienne, whose selections from the wealth of material offered her are of hardly less importance to the world of fashion than the openings themselves. Royalty, it may be noted, no longer dictates the mode, and to this fact is due, in large measure, that individuality which is so marked a feature of the modes of the twentieth century.

CONCERNING CORSETS

The outstanding accomplishment of the mode in this first quarter of the twentieth century was, as even those who give but scant attention to the passing mode can not have failed to observe, the almost complete suppression of the corset. The same thing, it is true, might be said of the mode of the early nineteenth century. But very different motives led the more recent mode to turn a cold shoulder to the corset.

In the earlier period, the early nineteenth and very late eighteenth centuries, both the corset and the hoop were clearly victims of the French Revolution, which brought a great reaction against any fashion which savoured of the old and bitterly hated aristocracy. When the Bourbons returned, after the comparatively brief period of the First Empire, the corset and the hoop were not long in following them, and they dominated the mode until the closing years of the Second Empire, when the hoop retired to an oblivion from which not even the charms of the Infanta frocks, of Lanvin's wide-skirted gowns, or of Poiret's Louis XV. revivals were able to rescue it more than momentarily, even for the use of the formal modes of evening.

In the twentieth century, a number of widely different and far more permanent influences led to the transformation of the corset from a rigid and confining case to a mere supple and light support, the duty of which was merely to aid the body to retain its normal lines of grace and youth. The first of these influences—and long acquaintance with fashions would force one to admit that it may well be the least of them—was the new interest in the hygiene of living, and the increasing scientific knowledge of the laws of health. This influence is apparent in many phases of life today, in the transformation of the menu by the new studies in food values, in the investigations of the psychoanalysts, in the new importance given to the annual "cure" in modern life, and it has had its part inevitably in the transformation of the mode.

PROS AND CONS

Agitation against the corset on the grounds of hygiene began even in Victorian days, when the fashion magazines of the time printed the most amusing of protests from misguided beauties who assured the world that the wearing of a tight corset at night was really beneficial to the health. The 1880 period witnessed the famous aesthetic movement led by the pre-Raphaelite group, who consigned the corset to deepest perdition on aesthetic grounds and brought back the long flowing robes of heavy folds to be seen in early Italian paintings. Countless movements against the corset followed. Doctors inveighed against it. Louisa Alcott devoted many pages of one of her books for girls to showing the absurdities and dangers of the cramping corset and the narrow wrapped skirt of her day. Yet the corset remained firmly entrenched in the mode, and those of us who remember the beginning of the present century will recollect that we began it encased in an unyielding corset which, if it was slightly lower than those worn by our mothers in their youth, was also greatly longer and took pride in distorting the figure to the greatly admired "straight front," emphasizing rounding curves in the back and at the bust, while the waist could hardly be too small for distinction. (Continued on page 114)





Du BARRY, *who ruled the most luxurious court in 18th Century France, inspired the Du Barry Beauty Preparations. In them, the secret of her ever radiant skin is captured for lovely women everywhere.*

The DU BARRY PRINCIPLE is the New Beauty Ritual



• A new type of face . . . a new type of skin care comes winging in with romanticism in clothes. Du Barry Beauty Preparations have long been the secret of an exclusive group of élégantes. Now, with the return of true femininity, comes a sweeping vogue for Du Barry grooming preparations and the Du Barry hand principle treatment. These salon preparations are professional beauty aids perfectly adapted to home use. As a refreshing "pick-up"—as a grooming program—they are without peer anywhere. Du Barry gives you feminine beauty without extravagance.

RICHARD HUDNUT . . . NEW YORK . . . PARIS

DRY SKIN TREATMENT

Du Barry Special Cleansing Cream	1.00, 1.50, 2.50
Du Barry Skin Tonic and Freshener	1.00, 1.75 3.50
Du Barry Special Skin Food	1.50, 2.50
Du Barry Muscle Oil	1.00, 1.50

OILY SKIN TREATMENT

Du Barry Special Cleansing Cream	1.00, 1.50, 2.50
Du Barry Skin Tonic and Freshener	1.00, 1.75, 3.50
Du Barry Tissue Cream	1.50, 2.50
Du Barry Muscle Oil	1.00, 1.50
Du Barry Special Astringent	1.50, 2.50

Wherever you are, you'll find the Du Barry Beauty Preparations in all truly fine shops.

BACK TO TOWN! LET YOUR FIRST LUXURIOUS MOMENTS BE IN THE RICHARD HUDNUT SHOP AND SALON, 693 FIFTH AVENUE, NEW YORK



A NEW PRINCESSA



FOR THE NEW "BAMBOO SLIMNESS"

with curves only where curves belong! Gently but faithfully this cleverly designed new Princessa persuades your wilful hips and diaphragm into lines of grace . . . *Observe* the new *natural* bust line (more uplift than ever!)—the *low* back—the clean, long line that sweeps downward from the waist, to give your new fall gowns that look of slender, sleek perfection . . . Lovely in itself, this Princessa, made of Skinner's satin, with hand-loomed elastic, and generous inserts of Alencon lace. Princessa prices: $3.50 to $12.50.

PRINCESSA FOUNDATIONS

By NEWMAN • 200 MADISON AVENUE • NEW YORK

TWENTIETH-CENTURY MODES

(CONTINUED FROM PAGE 112)

Thus the corset remained relatively untouched by the shafts of hygiene and of art, but it was soon to be struck two very considerable blows, all the more powerful in that they were in no way aimed at the corset, but resulted from the fact that the corset constituted an obstruction in the paths of two notable new tendencies in feminine life which became marked in the later years of the nineteenth century, the adoption of sports for women and the entrance of women into professional and business life. Both of these, of course, were in a sense a part of the whole feminist movement, with its broader education, its new opportunities and new activities, all of which were inimical to the corset. It is all very well to have a fourteen-inch waist if you are going to drive sedately in a smart victoria, but the case is greatly altered if you are bent on beating your record at golf or taking a forty-mile ride on a bicycle, though it took the feminine world several generations to come to any real and wide-spread appreciation of the fact.

THE CORSET CHANGES

It may even be that the corset, though forced to moderate its rigours, might have survived both these blows and retained much of its old rigour had it not been for the two consecutive blows of the development of the motor and of the outbreak of the War. The manifold activities of war work, among which the driving of motors for long distances became an every-day matter, taught woman to value, as never before, complete freedom of movement, yet she demanded, too, a trim smartness of appearance, and to those demands the old-time autocrat of the feminine figure was forced to yield, with results so satisfactory from both points of view that it is difficult to see how woman can renounce them so long as she continues her present active mode of existence.

Since the corset is, of course, the basis of the silhouette in any mode, certain notable changes in line have followed or accompanied its twentieth-century transformation. The woman of fashion began the century with a silhouette which threw the bust and shoulders forward and the hips back, compressed the waist, and created an abnormally straight line below the bust in front, contrasting with the rounding curves of the emphasized bust and hips. The posture required by this silhouette naturally threw the weight on the balls of the feet and made the high-heeled shoe an asset. This posture was so thoroughly learned by the older generation that one often sees it to-day clad, with amusing effect, in the garments of the present mode, a striking illustration of the importance of a change in silhouette. For the silhouette of to-day is indeed greatly changed, practically reversing that of the first years of the century. The straight front is now replaced by a straight back, and—until very recently, at least—, the ambition of the mode was a complete obliteration of the bust and hips in the interest of a youthful line. To attain this, the hips were swung forward and the shoulders back so that the front line of the silhouette had a perceptible outward curve, swinging back to head and feet. This transfers the weight again to the heels rather than the balls of the feet and is, of course, the secret of the great favour accorded to the lower-heeled shoe, though a part of the credit for its adoption must be accorded to sports and to the driving of motors.

As to the garments of the nineteenth-century mode, they are—despite the artistic ability and the increased importance of the designers of the mode—to an amazing extent revivals and adaptations of the modes of other times and lands. The earliest silhouette of the century may, it is true, fairly claim to be unique in the annals of fashion, but it was an obvious development from the 1880 mode, a gradual working away from the bustles and reeds of the later years of the last century. The straight-line silhouette which succeeded it was, however, frankly mediaeval, and every mode of recent years has been marked by the revival of one or more of the so-called period fashions or by their adaptations of peasant costume or of the exotic attire of primitive lands. This is not, however, to deny originality in the designers, for the modern versions of these costumes differ greatly from their originals, which have served as inspiration, but seldom as models to be unimaginatively copied.

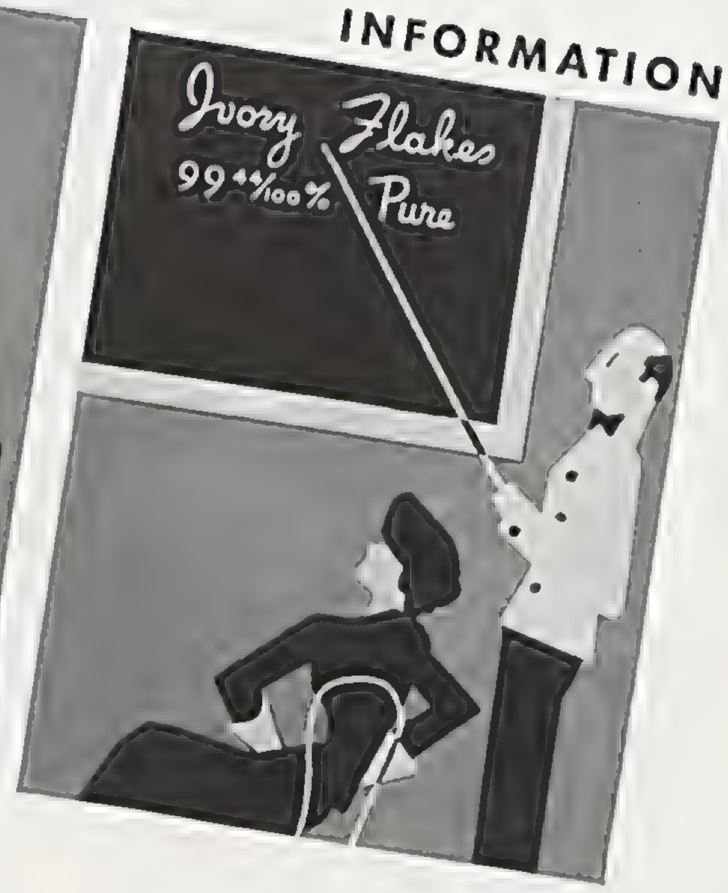
The effect of all this was to give to the modes of the later years of this first quarter of the nineteenth century an eclectic and highly individual quality and a greater variety than any other mode has ever known. Spanish hoops found convenient neighbours in gowns as straight as the proverbial string and hardly more substantial, while fringe and monkey fur recalled the costumes of savage isles, and Renaissance gowns of magnificent metal brocades were contrasted with airy tulles of Second Empire lines. This, one hastens to add, can be said only of the evening mode. The daytime mode was a thing of simplicity and straight lines, one-piece frocks lightly girdled about the hips and tailleurs smart in line and loosely fitted.

READY-MADE CHIC

This simplicity of the daytime mode made it possible for the ready-to-wear garment to attain a definite place in fashion. In the old days when it was essential to look as if one had been poured in a molten state into one's clothes, it was out of the question for a woman who made any pretence to smartness of attire to wear frocks or suits not made especially to her measure and carefully fitted to her person. But when a frock became a mere straight slip and a girdle, and a tailleur became a loose coat and a straight scant skirt, almost any costume, within reason, fitted almost any woman, and women who had never before thought of condescending to a ready-made garment soon found that many of their simpler costumes could be bought with much less trouble than they could be made, and with quite as great (Continued on page 116)







SERIOUS HOSIERY ILLS *Cured*

BY SIMPLE "BABY" DIET

The wedding cruise was *bon*. The new Sutton Place apartment was *bon-bon!* Yet dear Mrs. B— could not enjoy her caviar. She had a psychosis. And it was a lulu!

She kept repeating herself about hosiery symptoms: "My stockings are off-color." . . . "They're furry." . . . "Washing simply lowers their morale . . . they run every time I corner a social lion."

Charity Bazaar becomes hosiery clinic

Luckily for her friends, Mrs. B— met Dr. E. L. at a charity bazaar. He was so different! Imagine talking to the consultant of a famous textile laboratory! The chat went from this to that—and thusly on to stockings.

Dr. E. L. reports the case: "By adroit questions, I learned that Mrs. B—'s stockings were run-down. I advised a microscopic examination. The revealing lens proved the worst. Her stockings were suffering from injuries caused by incorrect washing. The delicate silk fibers were on edge. I also found *pink leg* which occurs when the smart dusky shades are bleached by too strong soap and hot water.

"I explained to Mrs. B—," continues Dr. E. L., "that silk is very sensitive. It requires as pure soap as she would use for her baby's skin.

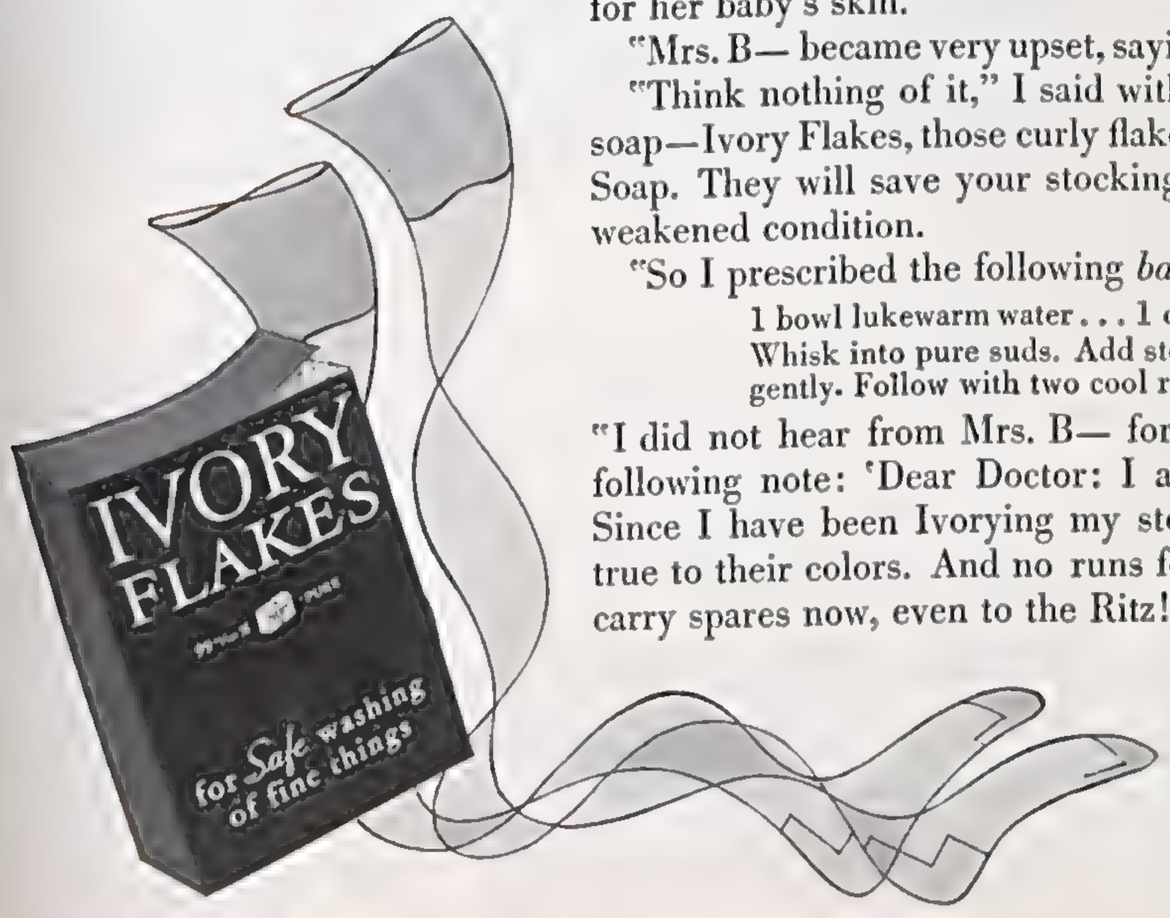
"Mrs. B— became very upset, saying that she had no baby.

"Think nothing of it," I said with tact. "Let us return to soap—Ivory Flakes, those curly flakes made from pure Ivory Soap. They will save your stockings from soap spots and a weakened condition.

"So I prescribed the following *baby* diet:

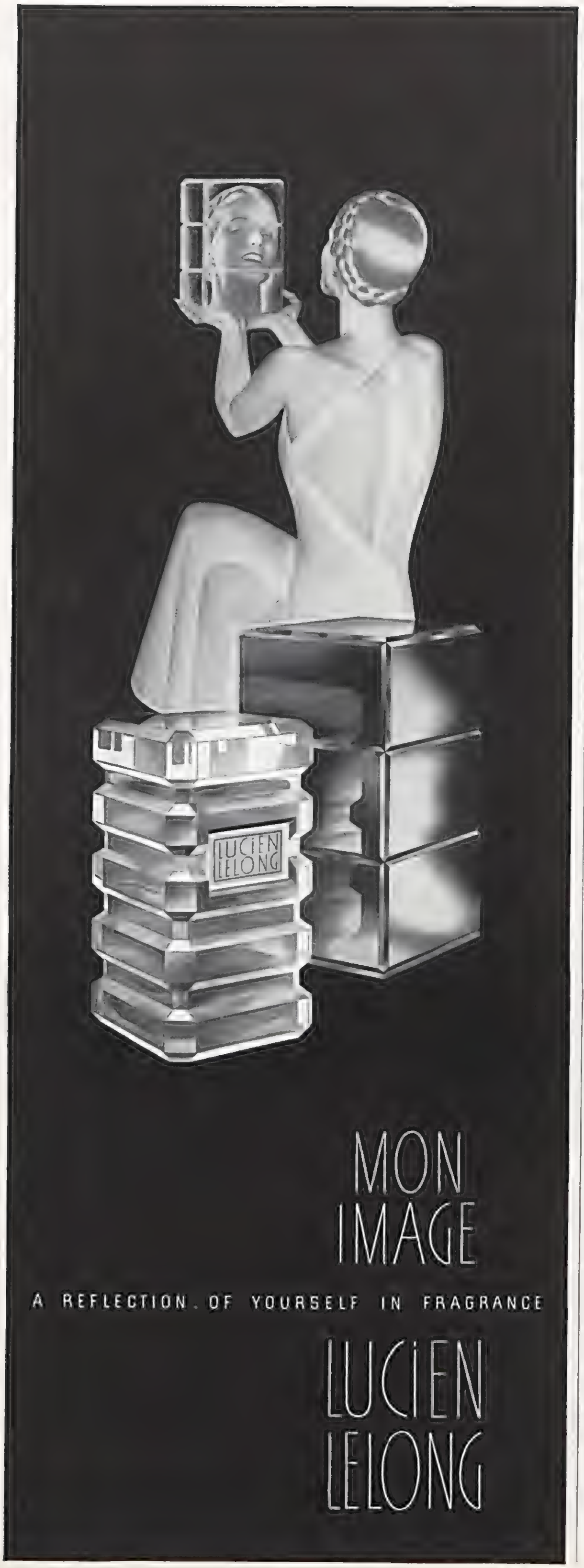
> 1 bowl lukewarm water . . . 1 dash Ivory Flakes
> Whisk into pure suds. Add stockings. Squeeze gently. Follow with two cool rinses.

"I did not hear from Mrs. B— for three weeks. Then the following note: 'Dear Doctor: I am sunk with gratitude. Since I have been Ivorying my stockings, they have been true to their colors. And no runs for three weeks! I never carry spares now, even to the Ritz!'"





Confidentially, makers of the finest silk stockings advise Ivory Flakes. Salespeople in smart shops recommend Ivory Flakes. There's no mystery about it. Ivory Flakes are pure—they *save* the strength of silk.



TWENTIETH-CENTURY MODES

(CONTINUED FROM PAGE 114)

satisfaction. The ready-to-wear garment appealed to an increasingly discriminating public, and its workmanship improved accordingly.

For a detailed description of the fashions which have come and gone in the present century, there is little need. For all but the younger generation, they have the familiarity of intimate personal experiences, and the record of them, down to the placing of the last button and the pleating of the least frill, is preserved in an amazing number of copiously illustrated magazines which have devoted the greater part of their energies to the disseminating of the latest possible news of every whim of the mode. The bustle had gone before the end of the nineteenth century, and the balloon sleeves were fast losing their superfluous puffs, which eventually dropped to the wrist and then disappeared altogether, leaving a very long and tightly fitted sleeve, which remained in favour for a considerable number of years, until it was displaced early in the second decade of the century by the famous kimono sleeve—borrowed from Japan—which ruled the mode for years and is still in excellent standing, though it is now forced to divide the honours with a set-in sleeve.

In the earliest mode of the twentieth century, the figure was sharply defined—a quality persisting from the 1880 mode—, and there was marked emphasis on length of line. Skirts were very long, often trailing on the floor all the way around, and were made in many gores, fitting the figure to below the knee and widening sharply in circular fulness or pleated flounces about the feet, and collars came almost to the ears and were heavily stiffened.

LENGTHENING LINES

In the later years of the first decade of the century, there becomes apparent a tendency to suppress the curve of bust and hip and increase the emphasis on length of line. To accomplish this, the waist-line was somewhat widened and the old division of bodice and skirt abandoned, and the one-piece frock made its entry into the modern mode in the form of the famous princesse gown. This princesse gown was still very long and very high, with a somewhat subdued ripple, often in the form of accordion pleating about the feet. It either fitted the figure closely or was tightly draped over a closely fitting foundation, and, while it did not mark the waist-line by any division or even by the line of a girdle, it still clearly defined the inward curve at the waist. Though in its later phases this gown came to be known to its wearers as the oblong or hipless silhouette—and doubtless seemed so to eyes accustomed to its predecessors—, it had, in all conscience, hips enough and little enough waist as compared with the silhouette approved by the succeeding mode, and it retained that constricting tightness, that run-in-a-mould effect which is characteristic of the modes of the early part of the century and was their 1880 heritage.

From the time that the favour of the princesse gown began to wane, however, one commenced to glimpse a new freedom in the mode, a tendency to make woman appear no longer poured into her clothes, but gracefully and lightly clad with them. At first, it was only a hint here and there, a further widening of the waist, a loosening up of drapery, a gradual elimination of the boned and fitted linings, a marked reduction in the number of gores, and, most important of all, the substitution of the open neck for the high collar so long the indispensable finish of the bodice—a general softening of the whole effect.

EVOLUTIONS OF A MODE

Meanwhile, the makers of the mode were diligently searching for something to replace the 1880 tradition, now completely worn out. The fulness about the feet was eliminated, the surplus length somewhat curtailed, the waist further widened, the hips and bust further suppressed, and a veritable straight-line silhouette—the long-to-be-remembered "hobble-skirt"—tried out, voted dull and precise, and abandoned. Attempts to bring fulness back into the mode followed, and we had the minaret tunic, the flare at the bottom of the skirt, now growing definitely short, and finally the "tonneau" skirt, narrow about the ankles and puffed out about the hips in a line frankly suggestive of the barrel from which it took its name. For a brief period, the hoop seemed about to encircle us with its rings of steel or whalebone, but the conditions of modern life proved but little favourable to its development, and it soon retired to the evening, where it occupied for many seasons an interesting, though never predominating, position.

Much was heard of simplicity in the years immediately preceding the War. Complicated trimmings and intricate fastenings, gowns that required the services of a maid to put one into them, gave place to less imposing creations. The kimono sleeve was brought back from the East to replace the long tight sleeves, which had been put through every possible modification. Plain fabrics and simple lines became the rule of the mode, and tailored costumes the accepted thing for all street wear. The War naturally further emphasized these tendencies. It became imperative that women should be clad, at least for the daytime hours, in serviceable costumes easily put on without assistance or waste of time.

THE CHEMISE FROCK

To meet this need, Paris devised the chemise frock. In its original form, this chemise frock consisted of a long underslip and a slip-on blouse or tunic on the lines of the traditional French chemise, entirely unbelted, but having long sleeves and coming well below the knee. One looked, wondered, asserted it to be such a frock as only the thin can wear, and woke up to find all the world clad in it. Presently, the underslip vanished, and the chemise gained an added length and attained a girdle low about the hips, and all the world had the ideal frock for the times, easily slipped on over the head, fastened here or (Continued on page 119)

Their lustrous beauty is creating a new Tradition

BY APPOINTMENT TO AMERICA'S FINEST HOMES



Utica Percale Sheets
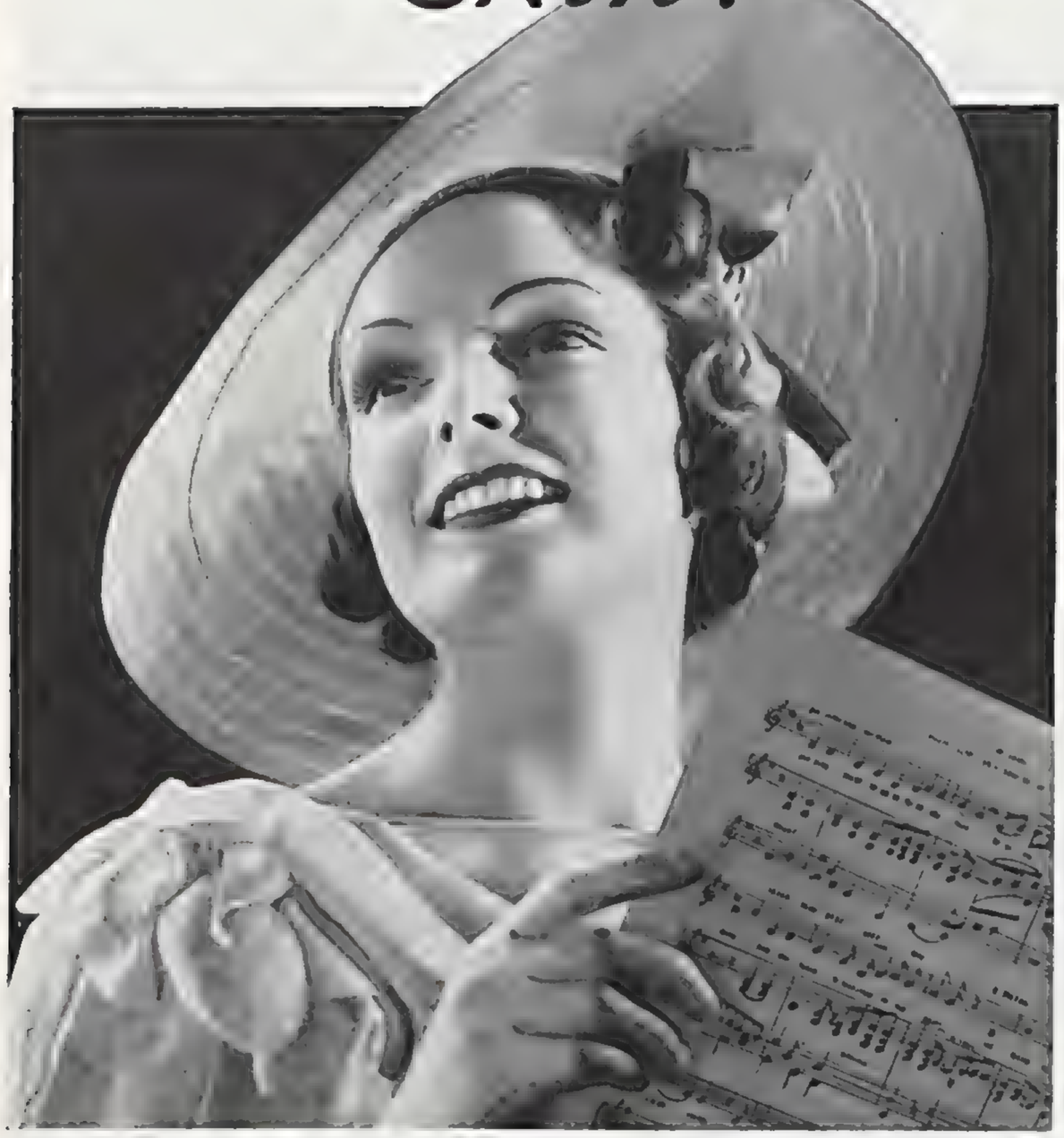
embroidered with Needlecrest Monograms

Traditions change so slowly as a rule. Yet in a few short years Utica Percale sheets have become the accepted standard of quality in well-appointed homes. For they have the feel of silk and the strength of linen. Delightfully light in weight, too—though they contain 50% more threads than ordinary sheets. And now for scarcely any more than you would pay for plain sheets—you can have your Utica Percale sheets embroidered with exquisite Needlecrest Monograms. Monograms include three initials — executed in beautifully designed block letters—and your choice of white or colored needlework . . . Ask for Utica Percale Sheets and Pillow Cases at your favorite department store. If they have not yet stocked them, write us direct. Utica and Mohawk Cotton Mills, Inc. V1, Utica, New York.

An exclusive Utica innovation, Needlecrest Monograms are embroidered directly on sheets or pillow cases—size 2½ x 3¾ inches. Each monogram uniformly executed in genuine raised embroidery.



a Heavenly Skin!



...When you wash your complexion sins away

IF you really want to have perfect skin . . . "Be Yourself!"

Stop worrying about what you put *on* your face and give more thought to the way you take things *off*. For it's the way you *cleanse* your skin that results in perfect complexion care.

Most soaps do a thorough job of cleansing, but tender, sensitive skin requires gentleness, as well. And that's where you notice the marvelous perfection of Roger & Gallet Soap.

It washes your complexion sins away . . . so gently, so smoothly, so blandly, that the word "Soap" is scarcely adequate.

But of course Roger & Gallet *is* more than *mere* soap. It's rare soap of the finest quality and fragrance. So exquisitely perfect that perfect results are a matter of course. Sold by all the better shops, drug and department stores.

• • •

Seven delightful scents

Violette · Carnation · Sandalwood
Feu Follet · Fleurs d'Amour · Le Jade
Pavots d'Argent

NRA CODE

ROGER & GALLET

ARE YOU REALLY GOING TO CHINA?

(CONTINUED FROM PAGE 96)

being like such dreadful questions in school as, "What is the climate of Europe?" Apparently, few people realize that it is a ten-day journey by boat from North to South, and that, in that distance, one may encounter every known variety of weather. In Peking, the temperature ranges from fifteen degrees below zero in winter to a hundred and six above in summer. The air in Peking is predominantly clear and dry; there are bad dust-storms in March and April; and there is seldom any rain until August. During that month, however, it is likely to pour daily. In Shanghai, the mercury is not so flighty, but such extremes of temperature as there are are quite as trying because of the constant and penetrating dampness. In Hong Kong and Canton, it is rarely cooler than forty degrees, and the humidity and powers of mildewing are incredible. October and November are the only months when the weather over China is uniformly good, or unbiasedly to be classed as "temperate." What, then, is the climate of China? Obviously, it is the climate of the environment of the person concerned.

CONCERNING CLOTHES

Since clothes depend upon climate, the assortment necessary for a long stay or thorough tour is large. In winter, there should be furs for North China, summer silks and light flannels for South China, and the thinnest raiment to be found or invented for Manila. If, however, your visit is to be made in summer, you will need little except quantities of light, washable frocks ashore, with sufficient warm clothes for deck wear. (On a day in July, *en route* from Seattle to Yokohama, we once passed through seven distinct snow-storms.) Since so many clothes will be wanted, it is well to know that an inexpensive dress seen on every corner in New York will be, in China, the only one of its kind and will appear to have cost a vast sum by comparison with other clothes. In Peking, for a few dollars, you can have old favourites copied in soft Chinese silks in three days' time, while in Shanghai, you might pick up a French model or two. But American clothes are unobtainable and always make a hit. Take plenty of pretty afternoon dresses for the innumerable cocktail parties, polo teas, and luncheons. Evening gowns with jackets are the most useful, and if you are going to stop any length of time in Peking, be sure to have comfortable walking shoes and country clothes and a riding-habit for the famous outdoor week-ends in the Western Hills. If you have a pet pair of evening sandals or summer slippers, take them along and have them copied by hand (for about four American dollars the pair) in Chinese silks, satins, brocades, linens, or leather. Bobroff, on Victoria Road, Tien-tsin, does this well, and A. G. Stekol, on the same street, will copy any shoe, or sell you attractive models from Vienna.

When shopping in China, the money used is the Mexican dollar. This puzzling currency changes in value from day to day. At the beginning of this year, a dollar gold was worth about three Mexican ones; and a Mexican dollar goes a long way in Cathay. It is a wise plan to forget about the existence of American money as soon as you reach those shores; at least, don't ever make the mistake of thinking that a price quoted by a Chinese is payable in coin of the United States. Avoid the example of the tourist who actually and gladly insisted upon paying four hundred of Uncle Sam's much-abused dollars for a soapstone Buddha worth fifty cents Mexican, under the delusion that the "first price" was irreducible and in gold, and the soapstone a fine white jade. Why not? The high-pressure Celestial salesman had said so!

The component parts of the Mexican dollar are innumerable, but a knowledge of certain of them is indispensable. There are "big money" and "small money," to begin with. The little paper notes for ten and twenty cents rank as the former. Small silver coins of the same denominations, however, are respectively worth about eight and sixteen cents in the dollar and are known as "small money." Then, there are small coppers and big coppers, distinguishable by their relative sizes. Two big coppers equal one cent "big money;" one big copper, two small ones. Most jinrikisha coolies demand paper, but if you are capable of performing mental arithmetic, you may succeed in quieting their cries with the correct amount in silver. In any event, you will wish to spend your paper tens and twenties, both because they are appallingly old and dirty, and because they are not interchangeable from city to city.

SHOPPERS' PARADISE

The questions as to where and upon what to spend your money might be answered at great length, for China is the shoppers' paradise. If we begin at the north, Tien-tsin, the seaport ninety miles from Peking, has little to offer the tourist, being a city quite foreign in its conception and purely wholesale in its commerce. Peking, of course, is the great place to shop. Here it is wise, if possible, to call upon the aid of a resident, who will know the tricks of the trade and whose intimacy with shopkeepers will serve to keep prices at a level somewhere near normal. If you desire curios, white bunny coats or furs of any kind, brocades, embroideries, jewellery, jade-trees, rugs, cloisonné, mandarin coats, or Chinese jackets in the modern fashion, Peking is their home. Here are a few Peking addresses.

For linen, pewter, and gifts of all kinds: The Peking Exchange at 49 Teng Shih K'ou, and the Peking Crafts Shop across the street. For Chinese silks and small gifts: The Clock Store, at 27 Tung Ssu P'ailou and the Fast Colour Shop on Hatamen Street. For jade-trees: Chiang Zuen Ch'uan, at 32 Chuen Shu Hut'ung, off the Teng Shih K'ou. For beautiful porcelains and curios: W. Y. Tai, on Morrison Street. For rugs: the Fette Rug Company, Erh T'iao Hut'ung. For furs, charming curios, and ornaments: The Camel's Bell, in the Grand Hôtel de Pekin. Outside the Ch'ien Men (the

city gate (Continued on page 119)

TWENTIETH-CENTURY MODES

(CONTINUED FROM PAGE 116)

there or nowhere, giving perfect freedom of movement and not to be set awry by any sort of activity.

As if to compensate for this determined simplicity in street attire, the mode gave imagination and decorative sense wide scope in other directions, so that, taken as a whole, it can not be said to have remained a mode of simplicity, and the total cost of the wardrobe of the woman of fashion would hardly seem insignificant, even if compared with the cost of the jewel-sewn wardrobes of the days of Queen Elizabeth, with their countless yards of gorgeous stuffs. The great factor in this complication of a mode which has so many elements of simplicity is the marked differentiation of costumes that is characteristic of the mode of the present day. Every occupation or diversion of woman, it would seem, has come to demand a special costume of its own. Country clothes and street costumes have each ways of their own; the smartest sports attire is hardly the smart thing for the motor; the restaurant dinner, a function distinctively of this century, looks askance at the formal dinner-gown and demands a type of costume all its own and a special hat to accompany it. The breakfast hour, the tea-hour, and the informal dinner at home have each a wealth of delicately lovely costumes of their own; the dance frock differs from the dinner-gown, and formal afternoon occasions have a mode of their own.

ARE YOU REALLY GOING TO CHINA?

(CONTINUED FROM PAGE 118)

nearest the railway station at which you will arrive), you will find Brass Street, on which two of the best shops are Nos. 9 and 11; Silver Street; Lantern Street (for note-paper and lamp-shades); and Embroidery Street. In this district, you must bargain for the things you want, but you will see large slices of Chinese life in the raw in the narrow, colourful streets. Without the Hata Men (the gate at the eastern end of the Legation Quarter) lies the gayest *hut'ung* of all—Flower Street, or "Donkey Alley." It is festooned with bunches of improbable paper flowers, and in its many shops you will find toys, costume jewellery, and exquisitely embroidered boxes. Nos. 8 and 23 have excellent jewellery, and No. 62, some of the finest boxes. If you want a pink goose, a pot of flowers, mandarin buttons, curios, snuff-bottles, Chinese hair ornaments, lacquer boxes, much local colour, and lots of fun, ask the hotel porter to send you to Lung Fu Ssu. This is a fortnightly fair held near the Tung Ssu P'ailou, ten minutes by jinrikisha from the Peking Hotel (Grand Hôtel de Pekin).

In Shanghai, shop for linens and underwear wherever you see them. You'll need a friend in port there, to show you the town properly. The linen shop of C. T. Tai and Son, at 185 Route Prosper Paris, should not be missed. Shanghai ranks as a world metropolis, of course, and supplies almost all every-day needs.

In Hong Kong, practically everything worth buying lies within a block of the Hong Kong Hotel. Nests of lacquer tables are cheap and attractive. The shawls, made in Canton, the city that supplies Spain with this article, are dazzling, and French perfume is cheaper in Hong Kong than anywhere but France, for it is a duty-free port.

To make you understood in all these places, your own English with, perhaps, the help of an expressive pair of hands, will be sufficient. Pidgin-English has almost died out, except in Shanghai—possibly because of the great numbers of Chinese students returned from abroad in recent years. If you remain in Peking, or another as yet un-Westernized city, for any length of time, your domestic life will be much happier for the acquisition of a little mandarin, either with the guidance of a private tutor or, in Peking, at the North China Union Language School. It is not difficult if you are conscientious, and the effort will be well repaid in many ways. But you must be prepared for the demands of well-meaning friends upon your return home. They will expect you to recite all of the classics, or read aloud from the more recondite works of local laundrymen without hesitation, and your blushing refusal will be met with suspicion and jeers.

The Chinese, especially those of the lower classes, are essentially friendly and easily won with a smile, so don't let apprehensive neighbours frighten you with tales of bandits and kidnapping. I, myself, felt a great deal safer in China than I do in these enlightened United States, and it is safe to say that there is much less evidence of per-capita violence among the Chinese than among us.

One thing that does make old residents of China become violent is to hear any one call Peking "Peeping" or "Piping." The new name of the former capital, Peiping, is almost never used by the foreigners in China who love the city. When it is used, it is pronounced "Bay-ping," with the accent on the last syllable. It means "Northern Peace."

As to the final question, "Can one buy home comforts in China?"—the answer must be both yes and no. Excellent drug stores, British dry-goods stores, Japanese shops, and English haberdashers will provide toilet accessories, needles and thread, elastic, knitting wool, scarfs, sweaters, and socks. But you will long for American hats, stockings, mayonnaise, fancy groceries, neckties, gloves, buttons, hand-bags, belts, lamps, table glass, dessert moulds, and note-paper. If you plan a long sojourn in the Flowery Kingdom, do have an eye to this list!

And when you go to China, be aware that many who have gone to Peking to drink a cup of tea have stayed on for months and years, and don't be caught unprepared if it happens to you.

*SQUEEZE IT



• • feel the springy, live, new wool

SINK your fingers 'way down deep into the nap of a Kenwood Famous blanket. Then squeeze! Notice that soft springiness, that feeling of fullness in the hand. Woven the Kenwood way, the long, strong fibers of live, new wool are raised into a luxurious nap that acts as an insulation between you and the weather, keeping the cold air out and the warm air under the covers. Soft and fleecy, Kenwoods aid relaxation and sound, deep, restful sleep. And remember that correct washing will not steal from their fluffy warmth or sleeping comfort, for 72-inch Kenwoods are woven 100 inches wide and pre-shrunk in the making.

The Famous is one of nine Kenwood blankets and throws for every purse and purpose. In a wide range of lovely colors . . . at stores with a reputation for handling quality merchandise.



*"Squeeze it" is one of nine tests of blanket quality you can make in the store. Before you buy another blanket, send for "Your Blankets, Their Selection and Care," a beautiful new book containing all these tests and other practical information on sleeping comfort and the choosing, care, and washing of blankets. It is FREE. Use coupon.

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TO GRACE YOUR FIGURE WITH A

Belle Poitrine

● *Here's a perfect foundation for the* Average *or* Fashionable Full *figure. A sleek and utterly original* FLEXEES *all in one, designed with the sole idea of creating an illusion of youth and slenderness. Note how cleverly the reinforced bra top slims and moulds the bust . . . does away with droopiness and "spreading." It's a Twin-Control model, of course. No stretch at all in front, and only an up-and-down stretch in back! Model illustrated, $12.50. Other* FLEXEES *combinations and girdles, $5 to $25.*

FLEXEES REG. twin control

THE WORLD'S LOVELIEST FOUNDATIONS

ARTISTIC FOUNDATIONS INC., NEW YORK

DECORATORS' PORTFOLIO

IF YOU can coax your decorator to take you there, the permanent exhibit called "Pedac," at 30 Rockefeller Center, offers a mine of new ideas and developments. It shows, in an almost endless series of booths and rooms, every late and important point in decoration, from rugs and inlaid floors to ceiling decorations. Planned for the use of decorators and their clients, the strolling public is not admitted, but it ought to be easy enough to dig up a decorator-guide. All the new wall-papers and processes are first shown there. Pierre Bourdelle, who ought to be known by now for himself rather than by his famous sculptor-father, shows here an amazing room with walls of linoleum, lacquered and sculptured in low relief, that depict a very tropic glade with figures and animals of spirited design in dark, exotic colours. Mr. Bourdelle has worked on this special process for several years, and the results are beautifully unlike anything else in the world. In this same exhibition, Sandro Girard, who is both Italian and French, as well as an American, shows the influence of his varied background in a room so unusual that on one visit you can hardly absorb the dozens of ideas it incorporates. His inventions range from furniture to murals, and even to clocks, some of which are, to our mind, museum pieces. Mr. Girard is an "original" certainly, and whether or not you agree with all of his inventions, his is a name to be watched.

● Down near Sheridan Square is a fascinating small shop all done up in natural coloured coarse linen, with pieces of copper and pewter gleaming on the shelves. It is the workshop of a young Spaniard, Rebajes (pronounced ray-baa-hes), who designs and makes decorative bowls of deep rich patina and handsome jewellery—heavy bracelets and pairs of earrings shaped like tiny castanets. Every time we go there, he has new designs to show us—a copper bowl slightly off-centre, dark bronze inside with light copper flecks towards the edge, resembling vaguely a seashell; a little rounded bowl like a peacock's tail inside. Rebajes likes to evolve beautiful shapes and work out rich iridescent surfaces. Beyond that, he makes little animals. He has a faculty for taking an important surface, inverting it, and doing funny things for legs, head, and tail, and having it look more like a turtle than most turtles do. Rebajes does all his own work, and, for all he puts into his creations, he asks less than three dollars for his little animals and less than fifteen for his large bowls. There should soon be a beaten path to this shop in West Fourth Street, between Barrow and Jones Streets.

● In Fifty-Sixth Street, east of Lexington Avenue, a narrow, smartly painted façade stands out among the crumbling brownstones. Here, Mrs. Cheever Cowdin has established her shop appropriately called "Bello," and once inside you will see why. Mrs. Cowdin's well-known flair shows itself in every corner, from the foyer painted with white draperies on a deep blue ground to the garden off the downstairs Provincial room, where there are enchanting bits of gold, copper, glass, and endless indescribables. Above, a drawing-room in soft, pale yellow, with beautiful chintz curtains, makes a background for the less rustic pieces. And it contains one of the loveliest pine mantelpieces we have seen. "Bello" will do practically anything for you in connection with your house, from unusual decorations, to the selecting and delivery of gifts. Be sure to ask for one of the announcements—it is a perfect example of beautiful typography and sensible view-point about decoration.

● Until you have seen Mrs. Edgar Munson's eight-foot dressing-tables, you can't know what a luxury they are. We mean eight horizontal feet, of course, and only a foot in depth, thus giving practically three times the usual shoe-storage space under the mirrored top and the gathered valance. The mirrors above are correspondingly large, and often cut in a huge semicircle. Mrs. Munson, who can be found at the Pan-Hellenic Hotel, will make these only to order and to fit certain spaces, but they are well worth waiting for.

● For several years now, Katzenbach and Warren have gone their very individual way in the production of unusual wall-papers and are really responsible for a whole new school of thought in their colours and designs. There is a pink called "Mandarin," as well as a luminous sapphire and a "Charcoal," made in patterned papers or with plain grounds and a wide choice of borders. They have now extended their activities into the field of linens and chintzes—their "Façade" chintz is one of the most diverting things in years. It is composed of lightly drawn, but solidly massed façades of Parisian houses, and the ingenuity of the several colour schemes must be seen, rather than be described. Here, as in Pedac, your decorator must be your guide.

● Down on Second Avenue (or up, if you're below Fifty-Third Street), The Flea Market, enlarged beyond all belief, is now fuller than ever of enchanting and amusing bits at all-too-human prices, as well as furniture and Victorian carpets and fabrics at not much more. Elmo Avet's endless genius at contriving distinction in pieces of furniture that to you and me look hopeless is unfailing; his new coffee-tables began life as rosewood piano legs, which makes them practically untippable, and their shining coats of white or pale grey paint will give that classic touch that is becoming more and more essential to a modern room. Don't mind the stairs, as both below and above the street floor there are more finds than you can possibly carry home.

● On a high shelf in the inner office of Grace Hyman Hutchins and Rebecca Dunphy, Inc., we found what looked like a soft tweed of an exquisite violet tone. Mrs. Hutchins and closer inspection proved it to be a coarsely woven cotton dyed for curtains for Douglass Montgomery's flat, Mrs. Hutchins and Mrs. Dunphy having given special attention to special colours for some years. The cotton tweed that started this paragraph sells for less than $2 a yard.

NOTES ON THE WINTER COLLECTIONS

AUGUSTABERNARD—A small, but perfect collection. No startling silhouette, but beautiful wearable clothes. The best way to report on this collection is to describe some of the outstanding models.

"594" is a simple, soft grey tweed dress, high-necked and with a loose hip-length cape of the same material trimmed with grey astrakhan. One of the most desirable black cloth dresses is "627," with a dicky of white silk attached to a double jabot of black cloth (shown on page 50). The afternoon dress of the collection is "616," in dull white, with wide smocking on the bodice, a high neck, and a belt of dark green leather.

Augustabernard's day and evening dresses fit smoothly through the body and are fastened with invisible hooks at the back or side. Collars are either very high or finish at the base of the throat in soft, double revers that give the effect of a flat jabot.

Lamé blouses are shown with black day suits. There is astrakhan trimming on black coats and suits, and shoulder seams are often just slightly puckered. Shirring and smocking continue in this house.

For daytime, Augustabernard chooses pale grey, black, plum, and dark blue for her colours. Soft tweeds, fine black woollens, lamé, and dull crêpe are her favourite daytime materials.

For evening, there are draped bosoms and slim, fitted lines through the body, with a varied hem-line. Some dresses reach to the ankle; others have slight width and fall to the toes.

What many of the buyers agree to be the best dress of the collection is "613," an evening dress in red, with a stiff wine-glass hem—the crinoline movement done in a most successful manner.

Sequins are used most charmingly. "632," a brown crêpe dinner-dress, has a brown sequin sleeveless pull-over that fastens high at the neck. "625" is of black crêpe with a rounded, sleeveless jerkin of black sequins.

Pale and steel-grey, deep red, deep blue, dark brown, and black are the favoured shades for evening.

Some of the high points of this collection are: a white kid tie belt; high, standing coat collars that reach to the middle of the head; short capes for day; low hip-length tailored jackets; tailored lamé blouses for suits; a wide bow of astrakhan for a suit collar; bib fronts; sequin pull-overs; a sable cape with a wide satin bow; a black evening coat with a high, swan-feather collar; a grey sequin three-quarters evening coat.

ANNY BLATT—For the first time, this house shows tweed ensembles. There are new blistered tweeds with Lastex; thin knitted blouses in contrasting colours; knit dresses trimmed with leather, sometimes with silk; low hip-length jackets slightly flared in back; and tweeds with multicoloured weaves!

Grey-blue and sea-green are very much in evidence throughout the collection. One knitted golf suit in grège has deep wine and blue trimming. Some of the other colour combinations are: chocolate, grey-blue, green, and turquoise; brown and black; brown, beige, green, and a deeper shade of green; grey-green, beige, and red; and brown, green, and orange.

VÉRA BOREA—The exciting details of this collection are the use of real Brazil-nuts for buttons on coats; thumb-tack buttons on blouses; a new dark shade of Alaska sealskin called Yucatan-brown; an amusing Quaker or Salvation Army bonnet; and two evening neck-lines: the "Window-Box," which is a square one with flowers stuck all along the front, and the "Fence," called thus because it has a standing piece framing the throat.

Véra Borea's sports and semisports suits have slim, straight lines. Jackets are slightly longer, generally belted, and fastened straight up the front with the nut buttons; skirts are narrow and slightly longer; sleeves are kimono cut with loose underarm fitting and no shoulder accent.

One extremely smart ensemble for town wear is a short, elbow-length cape of black sealskin with an upstanding fold collar, worn over a black wool dress with a scarf and gloves of red-and-white checked wool. The new dark Yucatan Alaska sealskin is shown in a boxy, finger-tip length coat with an upstanding collar.

For cocktails—a "smoking" outfit of a dark brown velvet skirt worn with a dull gold tailored blouse. And for evening—several stiff brocaded dresses with the "Window-Box" neck-line.

Two or three ski suits are included. One amusing one has a waist-length blouse-jacket of red-green-and-white checked wool, which is worn with navy-blue plus-fours and a blue sleeveless jumper over a red sweater.

The colours favoured are: dead-leaf green, a mossy, greyish-green; mustard-green and yellow; dark grey, light grey, and green; brown and beige. For evening, black and white predominate.

CREED—A collection based, as usual, on tailored lines. The outstanding models are the traditional classic tailleurs—single or double-breasted, with moderately squared shoulders and with skirts in which pleats are replaced with slits and panels.

A new type of tailleur is also launched—slightly 1900, with longer, thigh-length jackets, moulded waists, cutaway fronts, gilet waistcoats, and jabots fastened to high neck-lines.

For actual sports—the divided skirt is made with a removable front panel that disguises the bifurcation. The stunt is carried out nicely in "Saint Hubert," a grey-and-beige checked tweed suit with a brown corduroy gilet.

Straight box-jackets and cape jackets are two other good sports features. "No. 31" has a brown-and-black plaid tweed jacket, hip-length in front, but just below the waist in back, and a removable hip-length cape. "Park Row" is a smart black wool box-jacket, split on each side, with two enormous antelope patch pockets, worn with a black-and-green checked wool dress.

For afternoon wear in town, there are neat black broadcloth suits with quilted lamé gilets. For evening, a black duvetine sheath dress is topped by a tailored bolero jacket of quilted white lamé.

Some of the fabrics and colours are: a rainbow tweed with a multicoloured effect; brown-and-black plaid tweed; greyish purple wool with *bois de rose* velveteen; blue wool with a yellow-and-blue (Continued on page 122)

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NOTES ON THE WINTER COLLECTIONS

(CONTINUED FROM PAGE 121)

Paisley blouse; prune and brown; and dark green and greyish-green.

DE NAGORNOFF—This promising young house has improved immensely since last season. There is a definite feeling for rough-looking materials in wool and silk and for tailored suits. These materials are shown for morning, afternoon, and evening. The entire collection is based on earth and dark, greyish blue colours. For example: smoke-grey and grey-blue romain crêpe are combined for an evening dress; navy-blue and brown; burning ashes and antique-blue; *argile* and garnet; two oxidized greenish-bronzes.

Another interesting point is the use of tweed and knitted sweaters to match, both having a mossy look and both sprinkled with coloured knots.

The day things in this collection are especially good. Number "19" is a greyish green sprinkled moss tweed suit with a fitted basque trimmed with two flapping revers pockets at the back and worn with a gilet-blouse made of men's tie material. A navy-blue hooded *caraco* jacket has a slit skirt to match that shows blue, grey, and brick plaid shorts beneath.

Many of the day coats and jackets close at the back like pinafores, and the outstanding evening dress is planned on the same idea: two short-sleeved tulle pinafores, one in pale green, the other in pale blue, and both closing at the back.

For formal afternoon and evening wear, dresses with tailored jackets are shown. One jacket is of grey taffeta moire with black revers—the Directoire silhouette. Another is of black-and-purple reversible slipper satin, with a martingale in the back and purple revers.

JODELLE—Extremely smart colour combinations for daytime are the outstanding news of this collection. Deep coloured wool coats, fitted at the waist, are worn over crêpe dresses in a different shade. For example: a grey coat, trimmed with black fur, is worn over a black dress; a dregs-of-wine coat over a pale grey-blue dress; a black coat over a pale slate-blue dress; a deep green, brown sealskin-trimmed coat over a deep sunburn dress; a brown coat, trimmed with grey fur, over an orange frock.

There are many draped square necks on afternoon dresses. This and the very high neck are the two types shown in this collection. One very smart grey crêpe dress has a high neck and a jabot effect from the centre of the neck to each shoulder-blade. Another dinner-dress, "365," has an extremely high neck and a draped belt. The evening dresses have deep, square décolletages in back, and high, square, or rounded necks in front.

MAINBOCHER—A very dignified collection. Loose backs are most important throughout, both for day and evening. Long day coats have wide, full backs and are sometimes belted in front. There are very interesting lamé evening coats cut to five or six inches from the ground and worn over toe-length evening dresses.

Tunic effects are most important throughout. There is a striking beaded black tunic worn over a crêpe slip with a train. From day to evening, the jacket, coatee, and tunic effects are dominant. Simple black slips for evening have high-necked, loose-backed jackets or tunics of black tulle. And all dresses have a tailored look about them.

Skirts are nearly all slit for day and evening. Straight, narrow skirts for day are slit front and back, or at the sides. Day skirts are the same length for street and afternoon wear. For evening, they are slit nearly to the knee, and trains are practically non-existent.

Dinner-ensembles—two- and three-piece costumes—are of great importance in this collection. An outstanding one has a short, loose box-coat with a wide border of black fox, worn over a simple décolleté dress and satin slip. Three-quarters and waist-length coats are also worn with dinner-suits. There are many lamé blouses, softly draped, with deep V neck-lines. Long wool dinner-coats with wide collars of fox are numerous in this collection. All dinner-skirts come to the instep and are slit, and shoulders are covered by elbow or three-quarters sleeves. Blouses are often slit both back and front.

Mainbocher shows hats and long gloves with very revealing black evening dresses. There are pointed décolletages like those of last season, but without the whalebone support—only small, flesh coloured straps to hold them up.

White fox is back again: long dinner-coats trimmed with mammoth collars of white fox; a stunning evening cape made of three rows of it.

Small muffs made of the same material as the dress are also seen, as well as flowers to add interest to perfectly plain black dresses.

Another interesting silhouette is the three-tiered effect. Of moire or faille, these dresses have a short, rounded cape, a puffing tunic that reaches below the hips, and a full underskirt.

Fine black cloth is used for day and evening, as well as silk and wool broadcloth. There is hardly one dinner-ensemble that is not of cloth. Some of these woollens are so fine that they look like heavy, dull crêpes. Velveteen, faille, silk velvet, taffeta, lamé, heavy flat crêpes, ciré lace, moire, tulle, and satin are some of the other materials.

Details worth noting are: black is an important note throughout the collection; deep red is shown for sports and evening; dregs-of-wine, greyish and deep sea-greens, deep and pale *chocolat au lait*, and pale grey are shown; all-black ensembles or black combined with royal-blue, old-rose, deep wine, gold, or silver; tulle blouses with dinner-suits; and tulle jackets, hip-length and with loose backs, worn over simple black evening dresses.

FOURRURES MAX—Madame Max Leroy, seeing the rush of the collections, invited her clients at nine o'clock, for breakfast, offering tea and coffee before and during the collections.

Fur is treated exactly like material in this collection. The sleeves of a breitschwantz coat are pleated; a three-quarters (Continued on page 123)

NOTES ON THE WINTER COLLECTIONS

(CONTINUED FROM PAGE 122)

Hudson seal coat is draped across the shoulders in back; the neck of a navy-blue shaved lamb coat is gathered.

For day, navy-blue and black-blues (they're considered as classical colours now), black, "blue-fox" beige, nut-beige, shadowed grey and *mordoré* brown are the colours. Black or white or sable- and mink-browns are the favoured colours for evening in this collection.

As for the furs, shaved lamb, astrakhan, Indian lamb, Hudson seal, ocelot, breitschwantz' paws, grey seal, Indian caracal, navy-blue and *mordoré* mole, mole and shaved lamb, polecat collar, ermine, silver fox, marten-sable, and kolinsky are shown.

Silver fox and marten-sable are used for capes and scarfs in loose bands. Three marten skins are held at each end by four unequal-length marten skins that knot under the chin. Six silver foxes, attached on chiffon, encircle the body in an Easter egg shape. This moulded oval shape is repeated in a long kolinsky cape. Grandmother-like shawls appear in white ermine, with a triangle-back edged with black tails.

MIRANDE—Three of the best models in this collection are: "Entre Nous," a black crêpe dinner-at-home dress, with long sleeves, a small round neck, and a good silhouette achieved by a sharply flaring short peplum. White corduroy roses in graduated sizes are lined down the front of the bodice.

"Pour la ville," a black wool crêpe day dress with a very amusing neck—a sort of rippled black wool ruffle, faced with white satin, that goes around the neck and extends to the waist. This dress also has a suggestion of a peplum.

"Fétiche," a three-piece suit of ribbed black wool, looks very quilted, very neat. The jacket is belted and collarless; the skirt, narrow; and the peplum blouse, white and ribbed.

MOLYNEUX—One of the most beautiful of the collections—no exaggerated line, but everything beautifully wearable. Among the day suits are "No. 5," a loose three-quarters coat of beige cloth with the entire top of nutria, worn over a simple, high-necked, one-piece beige dress; and "No. 6," an olive-green loose jacket in hip-length, worn over a one-piece deep grey wool dress with a vivid brick velvet trimming.

Many of the bottoms of his small jackets and the hems of his skirts are fringed about two inches wide. Beautiful Molyneux-type black suits with sealskin and astrakhan trimming have jackets that are loose and hip-length, with wide raglan sleeves, which give almost the effect of a cape. This silhouette is shown throughout the collection. These black suits nearly all have a touch of colour at the neck. Others have printed crêpe blouses, rather Japanese in design. Muffs and small fur turbans are worn to match. Gloves are of the same wool as the jacket.

There are two lengths for street wear—the normal length we now wear, and a few inches above the ankle. The skirts are straight and slim, and often slit nearly to the knee. Evening skirts have no trains or medium trains. Some even show the ankle, and are slit, too.

Day neck-lines mount. And the most interesting colour combinations for daytime are: deep grey, olive, and brick; olive-green, red, and nutria; olive-green and chocolate-brown; grège and dusty pale blue; deep grey-green and red; beige and turquoise; deep grass-green and brown; and black and mustard.

Molyneux's new stream-line silhouette is carried through from day to night. Day dresses have gloves to match to continue the line from neck to finger-tips. Sports and morning clothes are slim, and rather shorter. The absence of belts gives even greater length and slimness. Dresses are fastened on each side with flat buttons in the same colour as the dress.

Evening dresses are off the shoulders, with a huge tulle frill sticking out all round. Some have full muffs around the hem. Here, again, the slim fitting through the waist and the unbroken line.

Some of the evening colours are: greyish royal-blue and black; brown and gold; water-green and red; black and sulphur-green; deep steel-grey and grey; brown and olive-green. Velvet, taffeta (both checked and plain), lamé, and tulle are the evening fabrics.

Outstanding news are the wide fur hems on town suits of nutria; a hem of gold sequins on a black evening dress; a dipping hem, front and back, on a day suit; velvet gloves in two colours, back and front contrasting; fringed hems for day suits; Cossack hats; and white fox for dinner and evening.

LUCILE PARAY—A good Paray collection; interesting line and materials. Fur coats, low hip-length, loose-fitting, and fastened at the back of the neck with one or four buttons, are news. All suits and dresses emphasize the tunic-line. Low hip-length and knee-length tunics for day and evening. The hip-length type is slightly flared at each side. The knee-length tunics are straight and tight-fitting over slit underskirts. The slit skirt is important.

Paray is always known for her blouses. This season, she shows blouses in off-shades of velveteen and dull silk velvet stitched with metal. Metal is used as trimming on all types of ensembles.

Long slim capes cut to a low hip-line replace jackets in some town models. Slim-fitting, one is of black velveteen with rounded panels of black breitschwantz on each side. There is also one of black cloth with a cowl-shaped collar of black astrakhan.

Paray uses velveteen, fine black wool with Cellophane dots, heavy dull crêpes, silk broadcloth, taffeta with silver polka-dots, steel lamé rather like Cellophane, sequins, and gold string lace. Greyish-green, Alaska sealskin-brown, deep prune, dusty mauve-pink, lots of black, deep prune and two tones of chartreuse, and plum and silver are her colours.

JANE REGNY—Jane Regny, in her new premises, shows a very small collection of (Continued on page 127)



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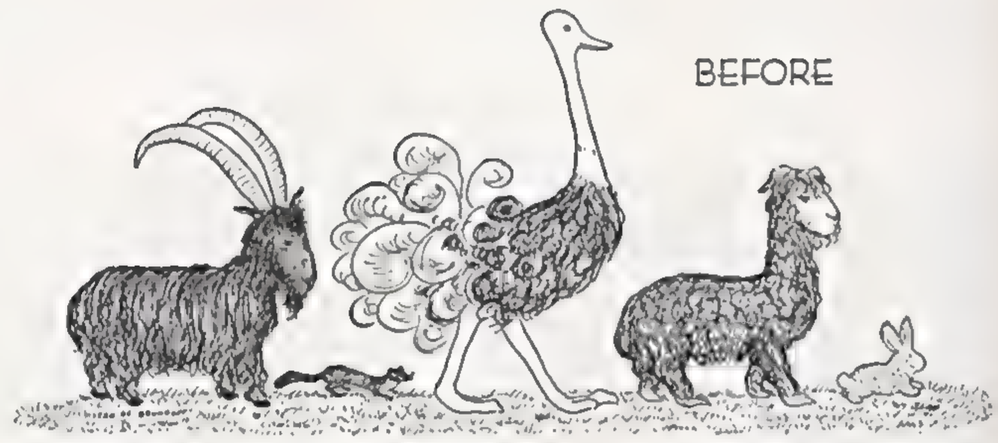
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Whatever goes into these fabrics, the point is (Continued on page 126)





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FRENCH FABRICS

(CONTINUED FROM PAGE 125)

that they look hairy—almost furry. You'll want to stroke them, the surfaces are so akin to an animal's pelt.

We can't attempt to list many of them, but we are showing you two from Rodier. No. 8, called "Hirsic," is an astonishing material with threads of grey and white wool, some over an inch long, attached to its warp and curled over its surface like the shaggy hair of a poodle. Very smart for collars. No. 9 is "Djarouine," a dull black wool sparsely covered with the inch-long black shiny hairs of a polecat. They lie flat and glistening, like the pelt of a black panther. This is made in colours, too.

Then, Rodier has a family of wools with calf hairs as an ingredient, surnamed "Uvhet." These include "Tchinuvhet," a coat wool, and "Mixuvhet," a herring-bone. The "lap" tribe at Rodier's is sprinkled with lapin hairs, and these wools come in pairs—a quilted, often plaided thick wool for a jacket, and a plain thinner wool for the skirt or dress.

We mustn't forget the kashas, among these hairy fabrics. The house of Rodier is their birthplace, and so famous have they grown that the word kasha is to appear in the new dictionary.

At Meyer's, where you can count on seeing colours worthy of a master painter, angora hairs are used to grey or mist the deep shades. Here, too, are bolt after bolt of mohair fabrics (mohair comes from goats), some with very new effects produced by aligning dull stripes against shiny ones. Ducharne, too, makes many hairy wools, like "St. Germain," a spongy wool coated with hair-like threads, and "Decalage," a diagonal wool with hairs on it. And at Lesur's, the ostrich-feather wools are now classic.

There are smooth wools, of course, for cocktail clothes and evening. Meyer has some lovely ones. And there are rough stuffs, for morning wear and sports, though not as rough as formerly. Meyer's "Bilenya" has flat nubbles or loops, and other coat fabrics at this house have nubbles lined up in stripes or marshalled into squares. Occasionally, one sees a coarse, honeycombed texture, suggesting hand-knitting, like Meyer's "Annelya."

For country wear, we shall stick to homespuns, tweeds, and cheviots, all of British persuasion, but not all born on British soil, as one is convinced after seeing the Lesur collection. As a matter of fact, Mr. Lesur says that homespun originated, not in Scotland, but on the tip of South Africa. It seems that one year a colonist thought he had come to ruin because a dry spell made his sheeps' wool short and dry. Thinking it valueless for the big markets, he dyed it on the premises to sell to the natives, who wouldn't know the difference. It came out harsh and rough, like no other wool—but people loved it, and it sold like wild-fire.

SEC SILKS

Don't think we've mixed our drinks when we call the new silks "sec." The French describe them so. For they have a dry, crisp quality. Everything has firmness, backbone; nothing is limp.

These sec silks include damasks, façonnés, failles, taffetas, surahs, moires, alpacas, poult-de-soie. Even the crêpes, marocains, and satins have stiffened their backs perceptibly. Bianchini makes reams of crisp taffetas with satin designs of chains, moons, circles, stripes, waves, and leaves, always in monotone. Occasionally, the façonné effect is used on a moire ground, and there are some reversible crêpe-satin façonnés. Ducharne, aside from his marvellous satin damasks with taffeta designs, puts chenille or velvet patterns on taffeta. "Sing-Sing" (No. 6 on page 124) is a crisp faille with gold threads buried in narrow stripes of chenille. "Façonné Gauze" is another exciting new Ducharne fabric—stiff black gauze with a heavier pattern. Bianchini's superb collection of façonnés includes taffetas and surahs with satin designs, satins with taffeta motifs, and failles with motifs of black velvet.

Plain taffetas, failles, and surahs exist, too. And you'll even see changeable taffeta at Ducharne's and iridescent, changeable silk at Colcombet's.

There are hairy silks, too. We've already described Colcombet's kitten's fur silk (No. 1) with a chiffon ground. And Coudurier makes a fabric called "Borzoia," a silk with a long-haired nap, like fur. Another Colcombet fabric—No. 4 on page 124—is a heavy white silk with black Cellophane hairs sticking up like porcupine quills.

Double-faced silks and satins are rearing their heads in great profusion. Colcombet makes a lovely one—like ribbon in dress-fabric width—and reversible silks with shiny volants sticking through on both sides. And Bianchini makes its famous "Flamisol" reversible.

Silk broadcloth is having a renascence at Bianchini's. Keep it in mind when you're picking an evening dress fabric. Poult-de-soie, that half-and-half combination of satin and faille, is another fabric not to be neglected. So are Ducharne's marocain satin and "Satin Molitor."

For day dresses, alpaca (with that coveted sec quality) is one of the unbeatables. Good, too, are plain failles; Ducharne's faille marocain called "Innocence"; crêpes with subdued granulated or spongy surfaces (like Ducharne's "Asmara"); and vertically ribbed or striped surfaces, like Meyer's silk-and-wool mixture, "Odelya," and Coudurier's "Halte-là," a bagheera-like velvet with loops in graduated heights. This is No. 5 on page 124.

INDESTRUCTIBLE VELVET

You'll probably wear more velvet, both by day and by night, than ever before, for science, at long last, has discovered a way to make velvet uncrushable. Sit on it till doomsday, say the makers, without fear of rising with the imprint of your chair seat on your dress. All the houses have this phenomenon. Bianchini calls it "Infroissvelva"; Coudurier, "Velours sans Peur"; Ducharne, "Velours Infrangible." The other names escape us at the moment.

Aside from this earth-rocking improvement, velvet has some interesting changes optically. Bianchini's "Velorganza," for instance (No. 12 on page 125), *is*

(Continued on page 130)

NOTES ON THE WINTER COLLECTIONS

(CONTINUED FROM PAGE 123)

town and sports clothes. It looks as if sports jackets are going to disagree with skirts. One of Regny's best sports ensembles has a bright plaid jacket—hip-length and belted—, which is worn with a greyish-green bifurcated skirt.

Corduroy velvet is being exploited here heavily. A smart wrap-around coat-dress of dark green corduroy opens all the way down the left side, has a pocket at the left on the blouse, and at the right on the skirt, and is collared and belted with green leather.

Black wool shot through with gold threads in a check design is used for an excellent town dress. This dress had a finger-tip length tunic, slightly flared. Suit jackets are either boxy, hip-length models or three-quarters length. An especially good hip-length one is of black broadcloth, with self-coloured plaid checks. The bifurcated sports skirt is strong here.

Regny uses greyish greens and dark greens, grey and brown, brown and brick, and black and beige.

AILEEN RICE—Very good tailored knitwear. Deep brown, deep blue, perroquet-green, and black are the favoured colours.

Hip-length jackets, mostly belted, with high revers and no collar-back, are shown. A very good divided skirt for golf is worn with a short, dark blue belted jacket to match.

A ribbed, knitted silver blouse is shown for late afternoon wear. Deep purple-blue and perroquet-green are combined, as well as black and pale green-blue. Dusty old-rose and dark brown are also shown together.

Long, loose hand-knitted coats are worn over fine, one-piece knitted dresses. All the hats are of felt, beret-shaped. Knitted bags are mounted on stiff backs and solid frames. Pastel coloured sweaters of the blouse type have softly draped high necks and long sleeves. Small, round, hammered metal rings are used for clips at the neck-line, and also for cuff-links.

MARCEL ROCHAS—A startling collection, full of interest and ideas, and especially smart spectator sports and dinner-clothes.

First, the colour combinations for spectator sports should be noted: grey and pink; green and tomato; blue, red, and grey; soldier-blue, grey, and tomato; olive-green, plum, and yellow; purple-blue and grey; deep wine, prune, and tomato; and grey, yellow-green, and wine-red.

Three-piece sports dresses; topcoats or capes over one-piece and two-piece dresses; baby seal; and brown, dyed seal are all shown. Rochas inserts wide multicoloured felt cummerbunds on the waists of sports dresses and fastens each strip of colour with a small buckle. Some of the coats have a big pouch collar, rather like a kangaroo pouch. Wide belts fasten most of the coats, which are full-skirted and reach to the bottom of the dress-skirt.

Masques are used by Rochas as motifs for belt buckles (like the one on page 52). Arrows of pigskin fasten sports coats, and wide chains of pigskin are used for sports belts.

Rochas uses some of the most startling of the widely varied novelty materials of the season. A white hair artificial silk is used for blouses and turbans. There are Cellophane and lamé dinner-suits and late afternoon ensembles. Heavy blistered materials. A black material with Cellophane loops. Cloqué lamé in silver and gold. Lace and jet combined. Rich taffetas for evening.

Rochas's new hats, all made by Maria Guy, cause great interest. High crowns reach upwards above narrow little high-neck collars; an overgrown fez is of caracal; there are Greek priests' hats of velvet or felt; brimmed hats with high dented crowns; and a turban of black velvet with a butterfly bow. Then, there are little bell-hop hats, flat, stiff, and round.

Rochas's favourite colours for evening are: midnight-blue; gun-metal; black and white; deep plum; and silver and gold.

MAGGY ROUFF—One of the best collections Maggy Rouff has done in years. Innumerable very wearable day things, and a new evening silhouette.

Chief news is her new dinner-at-home or evening silhouette. A charming old-fashioned silhouette—very tight basque or bodice buttoned straight up the front with long sleeves and a small, round neck finished with an Irish lace collar, then a tremendously full bell-shaped skirt, often gathered on a shaped hip yoke. Absolutely simple and not too "period."

This same silhouette is developed more elaborately for evening. And it looks very Empress Catherine. Enormously full skirts of stiff taffetas, or slipper satins, with small bodices, low-in-front décolletages, and accompanying waist-length jackets of capes. "Consulat," on page 49, is an example.

The slip or pencil evening silhouette is also shown, often with a draped neck ending in long scarf ends in back. And there are several evening tunics—notably a pale bluish white paillette one worn over a black skirt and banded with a black sash.

The most exciting suit for day is Number 19, "Le Sorcier." It was made of that Rodier black wool fabric called "Djarouine" with long shiny polecat hairs on the surface. It's a sort of Jacobin suit with the jacket sharply cut away from the waist in front to hip-length in back, and is worn with a Highland plaid blouse.

There are scores of excellent two-piece dresses—very neat, simple, and young. And numbers of muffs—not tiny barrels, but soft, squashy, rather large muffs, often edged with animal tails.

Coats are invariably fitted or belted at the waist and have full, flared bell-shaped skirts. Some coats are collarless, but have wide revers. Others have small, close collars, and still others have interesting fur treatments.

Maggy Rouff uses hairy wools, angora velvets, rubber-crinkled Rodier dress wools, Highland plaids for blouses and linings, satins for afternoon; and for evening, velvets, slipper satins, paillettes, lamés, and taffetas.

SCHIAPARELLI—One of the most conservative collections this house has ever shown, but one of very beautiful clothes that (Continued on page 128)



Best's Classic Reefer Suit

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NOTES ON THE WINTER COLLECTIONS

(CONTINUED FROM PAGE 127)

will certainly have a great success.

The new round shoulder which starts from the neck and extends to well below the shoulder, sometimes dropping to the elbow, is one of the most important features of this collection. Buster Brown, Cromwell, and Queen Christine collars emphasize this silhouette. Coats with three-tiered capes, rather the postilion type, are a good version of the dropped shoulder. All the fulness of these capes, both for day and evening, is towards the back, and it is achieved by buckram linings. When you think of this new line, you must always remember that Schiaparelli will remain faithful to the broad shoulder, and, although these dropped shoulders give the effect of sloping lines, there still remains that Schiaparelli width.

Another trick that is most important in this collection is the narrow waist and peplum effect with all the fulness at the side-front; this is again accentuated by buckram under-ruffles. This line also accentuates the contours of the chest. This silhouette is captivating in a little black box-suit trimmed with black astrakhan ("No. 502"). It is just the suit you would like to possess this winter. Double-breasted, with a narrow astrakhan muff and a little miner's cap of felt and astrakhan, it is accompanied by a simple black satin blouse.

Schiaparelli has at last found a most interesting use for the very British travelling-rug of Scotch plaid; big, three-quarters-length swagger coats made entirely of this material are worn over fine wool dresses in some dark colour. She also uses this as a lining to a dark blue travelling-coat, which is most effective.

As usual, Schiaparelli shows some beautiful new colours, among which are: a new purple, "Stratosphère"; a new shade called "Cédre"; a rose, "Cocotte"; a green, "Petit Bois"; a pinkish grey, "Gorge de Pigeon." Some of her colour combinations are: grey and mauve-pink; grey, dark blue, and cyclamon; brick-red and dark blue; grège, yellow, and brown-grey; rust and dark blue; purple, bright red, and old port; yellow and black; black and dark blue; black and dark brown; black and dark green; red, green, and dark brown; and purple and brown.

Her favourite furs for day are: seal dyed the shade of old port; astrakhan; *gaillec;* nutria; beaver; muskrat. For evening, white fox; silver, red, and cross-fox for afternoon; mink and monkey fur for full-length coats.

There is one very good water-proof ensemble: a black, shiny hip-length cape of oilcloth, fastened by a clip at the back, and a wrap-around skirt of the same material that fastens centre-front with a clip.

Hats are very interesting. Perhaps the most interesting feature is the new veil treatment. Narrow inch-and-one-half straps of lace are attached to the side of the hat and passed just between the chin and the throat. Wings of lace were caught under the chin so that they stand out on each side of the head. There are high Cossack hats of fur and velvet Directoire off-the-forehead turbans with a twisted swirl of velvet high up in front. Then, there is the François Villon sports hat, turned up each side and pulled well down over one eye. And there are evening turbans without crowns.

For sports and morning wear, Schiaparelli still uses Irish and Scotch tweeds, combined with one of her exclusive novelty silk materials. She has a new wool fabric with small, uneven strips of astrakhan that she uses for a beige and black suit.

One of the outstanding evening dresses is "No. 465," of white and silver lamé, with a deep square-cut back décolletage and all the fulness of the skirt held with a draw-string of silver cord. A deep purple-brown evening coat of velvet, with a cape, has all the fulness of the coat from neck to shoulder at the back. Evening skirts have uplifted hems over slips or petticoats that show at the ankles.

WORTH—In this collection, there are some very interesting models of street and sports clothes. "No. 7," an outstanding example of the street models, is a black tunic dress with a slit tunic and a skirt bordered with black Cellophane. With this are worn a draped scarf-cape of black astrakhan and a large, flat muff and hat of astrakhan. High black suède boots that come to the middle of the leg complete the costume.

Worth also shows a hip-length cape of blue wool trimmed with nutria and worn over a dress to match. An interesting note is that the nutria is placed more like an application of material than fur.

This house always shows the perfect little black dress each season. This season, "No. 94" is the model. It is of black silk façonné with a small white ruffled collar and ruffled cuffs.

Interesting details of this collection are: the many simple two-piece dresses for street wear; flat furs used for tailored ensembles; the importance of black fox for afternoon and evening, and of fox dyed the same colour as the ensemble; the abundance of tunic and box-coat effects, and of belted three-quarters length coats; a long, knee-length evening cape of blue chicken feathers; a spray of stars in the hair; flat-heeled evening sandals with covered toes and an open back; a ribbed blue wool evening cape; a black cloth evening cape with sides of ermine; velvet coats with frilled, fine lawn slips; pleated chiffon petticoats under day skirts; Cellophane and fur.

Worth shows a series of négligés. A long black velvet coat with slits is worn over a slip of white handkerchief linen with frilled edges. Another négligé has a long, white handkerchief linen frilled coat and a pink velvet slip.

The materials shown are: ribbed tweeds; jersey; façonné crêpe and satin; cotton velvet; silk velvet; lamé velvets; lamé; taffeta; and moire.

HÉLÈNE YRANDE—A collection of what Madame Yrande calls "unnecessary things, things one could do without, but which add so much to the pleasure of life." She goes on to say that "she feels the spirit of the moment in the lovely, delicate, feminine material *point d'esprit.*" And she uses a lot of it for trimming gowns and underwear. (Continued on page 134)

PARIS COLLECTIONS

(CONTINUED FROM PAGE 45)

elegance—a longish classic suit with a white satin Directoire cravat blouse. Or the neat little tailleurs that Chanel and Lelong and Creed put you in.

Often, it's the colour of a suit that makes it 1935. Listen to this mouth-watering one from Chanel. A reversible wool, copper on one side, raspberry on the other—the raspberry facing the revers and making the little high-necked gilet. And this: Lelong's grape-blue classic suit, its revers and blouse of bold Scotch plaid. Alix combines three browns in one suit, jacket, skirt, and blouse—each in a different shade of brown.

For your country suit, especially, don't be a timid soul about colour. All-beige, or all-grey, or all-brown tweeds look uninteresting this winter. Three colours are better than two, and four better than three. Marcel Rochas does this tempting alliance: an olive-green tweed with violet, green, and yellow in the scarf and wide belt. Purple is the newest colour to go to the country. A purple-and-green striped wool suit, for instance, with an almond-green blouse. A wine-and-navy-blue striped tweed with a bright blue blouse collared with scarlet is another daring foursome. Schiaparelli puts together mahogany, pale blue, and grey. Brown, purple, and scarlet. Navy-blue, fuchsia, and grey. Many country jackets disagree with their skirts. Vionnet splashes quantities of black in her rural outfits. Her newest country coat—a thing as full as all outdoors with a collar reaching up over your ears—is in a black, mustard, and grey mixture. Schiaparelli's most sensational country coats are made of bold Scotch travelling-rugs—the plaid on the interior or exterior. If you don't take one of these gigantic coats, take a tweed cape, preferably fur-lined.

TOWN CLOTHES

But let's get back to town. The newest city cape you can put on your back is a long one, about three inches above your skirt, that looks like something Pocahontas might have worn. Instead of flaring out as an Italian officer's does, it wraps close to the body, not unlike a sachem's blanket. Lanvin does a beauty of black wool, wool inside and out, broad at the shoulders, narrow through the body—which, after all, is the nicest way to look. You wear it with her dashing Canadian Mounted Police sombrero—a wide rolled brim with a pointed crown. There are shorter capes, too. Worth's hairy blue wool thigh-length one, laden down with nutria. Molyneux's elbow-length seal and breitschwantz capes. Schiaparelli's waist-length one of Alaskan sealskin in that new dark brown called "Old Port." This swings over a stratosphere-purple wool dress with an upstanding scarlet collar. Note well that gay, upstanding collar—nothing is smarter.

"Parachute" capes are what Schiaparelli dubs her latest efforts—called so because they jut outward and backward, held that way by little buckram-stiffened taffeta ruffles underneath. She puts three of them on a furless black wool coat. Then she adds a high, gnome-peaked felt hat—the rise of crowns was phenomenal at every Opening—and a mad little yashmak veil covers the nose and mouth, and the result is perfect. Again, she makes a two-tiered breitschwantz cape in knee length—each tier cut away and sloping outward in back—which is one of the most prophetic silhouettes of the season.

All the high hats shooting up in every house will certainly change the human sky-line this winter. Cossack hats, gnome peaks, Witch of Endor crowns, harlequin points, rabbit-ear loops, volcanic cones with their crests crushed in—they appear on both brimmed and brimless hats. Talbot often ties her crowns with gay sashes, Maria Guy pierces hers with quills or adds thatches of feathers, Agnès makes chenille peaks like chignons or gives you a crown you can drape at will, and Descat pushes up the roofs of her brimmed hats. But, happily, there's no law against flat hats—there are any number of flat tricornes, shallow pill-boxes, and low crowns around.

COAT CONTRADICTIONS

As for winter coats—again you need follow no hidebound restrictions. Let yours stop above your skirt hem or let it go full length. Let it be belted or unbelted. Let it have fur or none. Let it fit or flare. It's up to you. Vionnet is a fancier of fit—fit at the waist and flare at the hem. Both she and Lanvin often circle the hems with fur, making you look like a Russian moujik. Mainbocher's hugely successful coats fall loose and wide from a childish turn-over collar—completely without fur. Chanel believes in redingotes buttoned straight up the front; Lelong and Maggy Rouff like double-breasted reefers with big circular bib collars. Neck-lines go in for the same liberty. Small upstanding military collars. Babyish turn-over ones. Large collarettes of flat fur—often removable, as Chanel's four-skin deep mink bib or a Maggy Rouff mink one edged all around with tails. Flat fur—nutria and caracal and lamb and the beloved sealskin—are everywhere, but silver or dyed fox or lynx often stands bushily up around your ears or falls in long stoles after winding around your neck, especially *chez* Patou and Paquin and Maggy Rouff.

Black is again the great coat colour to stake your all on. Green is a close second, Patou showing beautiful avenue-du-Bois green coats with brown or black fur. Prune-brown, trimmed with black fur, purplish blue with Persian lamb, brown with black sealskin—all are smart. And moss-grey—especially as Louiseboulanger does it with no fur and a deep wine-red scarf—looks new to the eyes.

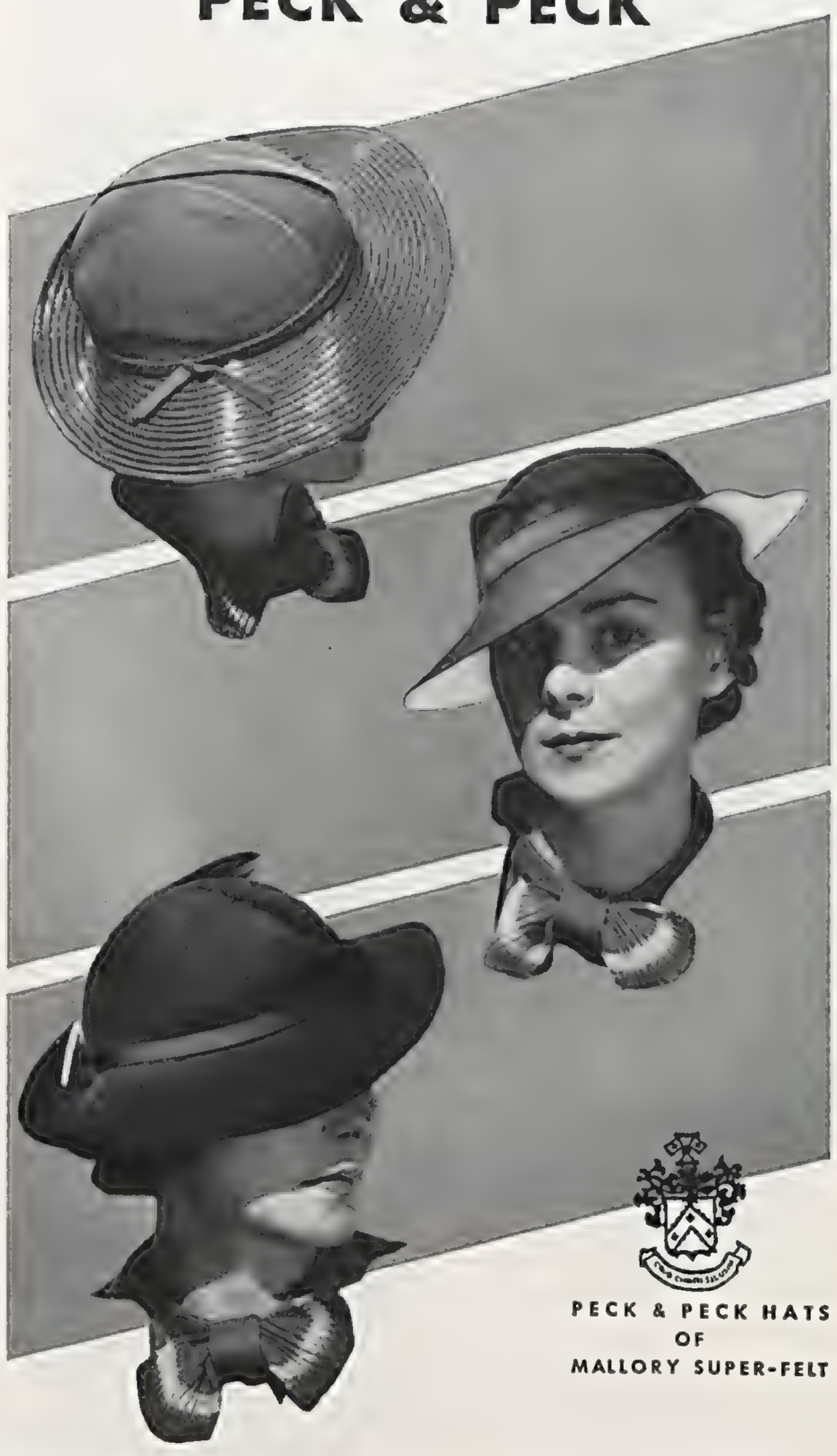
FUR INNOVATIONS

A fur coat that some people will write home about is a skunk one at Alix. If you're at all acquainted with skunks, you know they have white backs which the furriers hack out and scrap. Instead of scrapping them, Alix sews them into narrow horizontal stripes throughout this coat—giving you something original, to say the least. Another stunt she tries on a *phoque* (Continued on page 131)

Heading into Fall

WITH

PECK & PECK



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THERE'S a clean-cut sweep to the brims of Autumn—a fold or a tuck to almost every crown. There's a wealth of cunning detail ever so wisely applied. Such are the signs of smartness that lead you straight to the hats of Peck & Peck. From the distinguished ranks of our Autumn collection come the three felts above. They are "Cravenette" Moisture-Proof, soft, supple and of the finest quality. Top, a brim of cellophane trim makes its bow. Brown, black, navy, $15. Next, double brim felt with contrasting facing. Green or rust with brown facing, wine with beige facing, also solid brown, $12.50. Next, dashing eye-line felt with perky quilt trim. Brown, black, French lilac, navy, $10.

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FRENCH FABRICS

(CONTINUED FROM PAGE 126)

organza with a velvet nap—another fabric with that sec quality. "Velours Pékinois" (No. 2 on page 124) is a shiny ribbed velvet, one among the many with a ribbed feeling at this house.

At Coudurier's, most of the velvets—both bagheera and regular velvets—have a rather firm body. The façonné effects, so prominent in Coudurier silks, also appear in the velvets. Moire velvet, called "Larghetto," is a newcomer here, as is "Ciselia," with a nap that contrasts with the ground, giving a changeable effect. An exciting new evening coat fabric at this house, "Futaine," is velvet on one side and angora wool on the other. And the hairy trend reappears here—in velvets sprinkled with angora hairs, others with metal threads, and still others with silk hairs, like "Velours Pizzicati," No. 10 on page 125.

Combinations of Cellophane and velvet have unalloyed chic, as have combinations of metal and velvet.

We are going to look opulent this year—on the surface, at least. We are going to wear more gold and silver than ever. But not tinselly lamés. For the manufacturers have subdued the glitter. And they have discovered how to blister or crinkle or *cloque* lamé.

Colcombet is minting silver and gold cloth that looks as though it were quilted. You'll wear it for blouses and scarfs, as well as evening clothes. Rodier makes a gold or silver quilted lamé called "Clokor." Ducharne is putting into currency a silvered turquoise chiffon that you would swear was accordion pleated. It's called "Cataracte" and is No. 11 on page 125. Bianchini makes lamés crinkled into ribs—like No. 3 on page 124—combining gold and brown.

A sensational fabric, never tried before, is metal velvet. Godde-Bedin has one; so have Chatillon, Mouly, Roussel. The nap is entirely of metal threads standing upright, as in velvet.

"Night Flight"—or "Vol de Nuit"—is unforgettable; dead-black taffeta with miniature squadrons of silver wings flying over its surface, like Balbo's fleet in mid-air. It's the handiwork of Mr. Ducharne, well known for his taste in modern art, which crops up in his exciting designs. He sprays silver plumes on a yellow satin ground, and silver clovers on satin. And, probably influenced by the metal-bordered saris of the Princess Karam of Kapurthala, there's a poult-de-soie with a gold border.

Black voiles, at Bianchini's, patterned with silver and gold, also have a Far East charm. And silver and gold trace frosted effects on taffeta and satin; while metal combines with dull, mat, artificial silk grounds.

Often, one sees only a faint dot or stripe of metal almost buried in silk, wool, or velvet. A case in point is Ducharne's heavily ribbed blue silk for evening coats—No. 7, on page 124. A gold thread stitched at the bottom of each groove, between the silk ridges, is half invisible. This is called "Chanoinesse," and it is one of the reasons why this will be a golden year.

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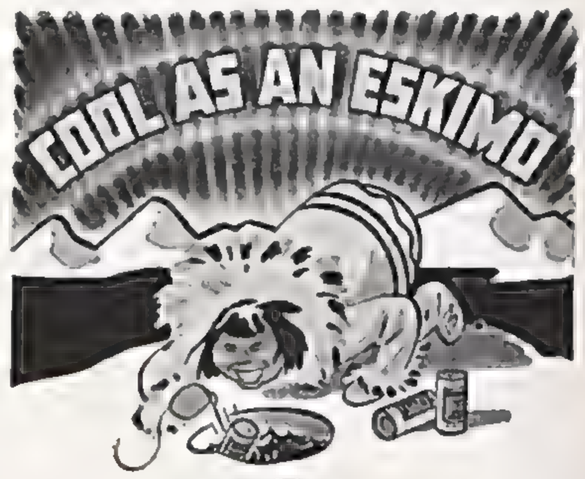
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PARIS COLLECTIONS

(CONTINUED FROM PAGE 129)

coat (which is greyish seal without the guard hairs removed) is stitching it in squares like a quilted bathrobe. Around this, she ties an almond-green wool sash. These are just eccentricities that we thought you'd be interested in. For the most part, fur coats are quite classic—mink, Persian lamb, caracal, breitschwantz, nutria, and sealskin. Schools of seal—black and a rich dark brown, called Yucatan-brown Alaskan sealskin, which Véra Borea makes into a beautiful box-coat.

The dress you crash into autumn with is apt to be a tunic—Lanvin's stitched black taffeta tunic over a wool skirt, her velveteen one over a faille skirt; Mainbocher's well-bred black crêpe one; or Maggy Rouff's satin. A two-piece dress, which fools the public into thinking it's a suit, is another perfect idea. Lelong's cleverly pocketed ones; or Maggy Rouff's greyish violet *cloqué* wool, or her brown hairy velveteen one with Directoire revers and a bib of the same stuff instead of a fur piece. Molyneux and Schiaparelli send you out in flawless one-piece dresses buttoned in front or back, unbelted or belted with amusing box-calf belts from which hang Scotch fur sporrans or leather cartridge boxes—meant for cigarettes, not cartridges! One and all, dresses are high-necked with a dash of colour at the throat: bright upstanding priest collars; gay handkerchiefs twisted around the throat or looped around the chest; or brilliant velvet bows or flowers. Often, bosoms are encouraged with some trick—shirring, a gilet, or Augustabernard's white satin vests and Directoire jabots. But, above all, see that your dress fabric is interesting. A façonné satin, a hairy velveteen, a shaggy silk (Alix has a Russian one with silk hair an inch long), a wool *cloquéd* like accordion pleating, a striped wool, or a wool flecked with gold or Cellophane.

AFTERNOON DRESSES GROW LONGER

Afternoon dresses and suits are letting their hems down slightly, six to eight inches from the floor—boot-top length, it's called. Newer still are uneven hems. Moire, taffeta, and faille dresses rustle all through the afternoon. Vionnet makes quaint ones with fitted waists and flaring skirts. Chanel, a crisp black taffeta buttoned from neck to hem. Mainbocher puts rippling black moire revers on a wool suit for afternoon—and puts your hands into a frivolous moire muff. Jodelle gives you luscious orange and pumpkin coloured crêpe dresses to wear under your mink coat. Augustabernard suggests platinum-grey and pure white with a green ribbon at the throat. Extravagant perhaps, but new. And Lucile Paray dazzles you with a black paillette tunic dress for afternoon wear—with the anachronism of a white piqué collar.

Afternoon is the time to put on some of the maddest high caps. Gnome- or harlequin-peaked chenille turbans. Velvet toques twisted into high rabbit ears. Talbot's towering crowns sashed with bright sashes. And try one of those ridiculous new veils—a lace strap under your chin or a yashmak veil over your nose. Feathers can blow from your hats or even fringe the end of a sealskin scarf, as Molyneux invents. And carry a muff—a moire one, a fantastic long satin dachshund one, edged with fuchsia satin. Or a knitted wool or fur one. If you're in a suit, invest heavily in gold—a lamé blouse, or a lamé waistcoat, or a lamé scarf.

For dinner, and the usual runabout New York evening, the answer to it all is apt to be one of Mainbocher's black wool suits—with a short or long jacket. Take off the jacket, and you find either a dress with a lace, or a chiffon, or a lamé top, or an amusing separate lamé shirt or tunic. All are born to be worn with a hat, feather-bedecked and generally veiled. Almost any night, but strictly white-tie ones, you will wear a hat. At all houses, you find these neat little "smoking" outfits. On a quiet evening at home, slip into one of Maggy Rouff's black or blue velvet Civil War dresses—full skirts, snug basques with Irish lace collars, and long sleeves.

PICTURESQUE EVENINGS

But when the night calls for *grande tenue*—shed your inhibitions and be a little spectacular. Don't think a picture frock belongs to a débutante. Try on one of the Vionnets we went on so about earlier. Or her pink taffeta with a mile-long garnet sash, or the black taffeta with a giant bow under the chin. Look like a divinely young Empress Catherine in Maggy Rouff's black taffeta—a tiny bodice, a voluminous skirt, a short ermine-faced cape, and an ermine muff. (This is photographed on page 49.) Waltz again in Lanvin's black net with hoops of glittering paillettes; or in Louiseboulanger's picture frocks; or Patou's taffetas with *pouffs* or gathered fulness in back. Tie around your waist, over a square-necked basque, one of Schiaparelli's exciting peasant skirts—the brilliant silver-white lamé, or the purple taffeta over a lavender-and-white checked basque. These skirts are actually shirred on a rope, the front flat, and all fulness bunched in back. Or wear Lanvin's flowing peasant sleeves—the angelic, nun-like white dress covering you to throat and wrist, with a black paillette yoke. Or the cerise-red one with a yoke that floats into a long panel behind.

SLIM SHEATH DRESSES

If you want to play up your sylph figure—pour yourself into Molyneux's incredibly narrow slips. Or Lelong's sinuous sheaths, ending in long trains, that stretch you out to the limit. His green-and-brown changeable velvet with the mink-lined cape is the last word in opulence. Or Augustabernard's slimming masterpieces—a grey one with a winding train, or a wine coloured one with something happening at the feet so that you look like an inverted wine-glass. Worth's narrow sheaths often end in foot flounces or are split to the knee—so that enchanting underskirts show. Splits are everywhere.

Tunics and tiers are another excitement of evening. Mainbocher does them superbly. Three-tiered evening outfits of taffeta and moire—cape, tunic, and skirt—that break the silhouette into three parts, but keep you basically like a (Continued on page 132)



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PARIS COLLECTIONS

(CONTINUED FROM PAGE 131)

stem. He and Lelong and Augusta-bernard all do glittering tunics of jet or paillettes, for all that glitters, these nights, is good. Rich fabrics are half the success of the new clothes. Bourbon-ish taffetas and failles and damasks—shot with metal threads—, stiffened velvets, slipper satins, spangled tulles, and dark greyish lamés that look like raw lead ore. Grey is one of the first colours of evening. Bishop's-purple suddenly looks perfect to our eyes. Bright American-beauty and cerise are back. Black is hard to beat, especially for great period dresses. Stained-glass colours—garnet, wine, blue—have been borrowed from cathedral windows. Pink with garnet or with green is smart. And deep changeable mixtures — green-and-brown, green-and-blue, green-and-red — are lovely. Off-black shades appear frequently, but white is rather rare.

NECK-LINES BY NIGHT

Your evening neck-line is up to you. If your shoulders are devastating—Mainbocher's deep V's in front and back à la Madame X; or falling off-the-shoulder bodices à la Boldini without a sign of a strap; or deep, square Directoire décolletages clear to the waist in back. If you like coverage, there is Lelong's Dutch master ruff that practically covers your chin in front. And there are neck-lines that jut out from the body (you wear a silver brassière underneath, so don't be alarmed) and frame-like folds; and Chanel's huge bows and upstanding flanges. Véra Borea even does a window-box neck-line—squarish, framed, with flowers thrust along the edge.

EVENING WRAPS

The talk of the town in evening wraps are Vionnet's bright blue velvet doge's coat, Alix's pale blue fleecy wool Bedouin mantle, and her black ciré satin coat that is embossed to look like cordova leather. All three sweep the floor and are voluminous enough to throw over a ten-yard dress. Floor scraping, too, are Worth's black velvet coat, flowing from a small clutched neck, and Patou's long red velvet coat. Mainbocher's very impression-making lamé evening coats stop at three-quarters length. Capes—thigh-, hip-, or waist-length—cloak the night, too. If mink is within reach—Vionnet's extravagant mink one with a taffeta bow. Or Lelong's green-and-brown changeable velvet, mink-lined and flung up in front. Lelong does something new to evening capes. He gathers in their hems so that they have a bloused dolman look. (There is an example of this on page 48.) Paquin makes a dashing cavalier cape of red velvet; Lanvin, one of silver fox on a chiffon ground. And everywhere are little old-fashioned, pinch-waist jackets of chenille, velvet, or striped lamé—perfect with spreading skirts and our new return to romanticism.



Bordeaux and Burgundy Wines

People who knew fine wines 200 years ago specified "B & G". And today they are *still* doing it . . . whenever they are selecting their Claret, Sauternes, or Burgundy. For those two big letters . . . "B & G" . . . stand for the most exquisite wines that France produces! Send 25¢ for The Schenley Wine Book—Schenley Import Corporation, Room 556, 18 West 40th Street, New York.

A *Schenley* IMPORTATION



B & G

BARTON & GUESTIER
BORDEAUX, FRANCE



for PERFECT harmony of CONTOUR

Sweetly in tune with Fall style trends, Maiden Form's new "Pre-Lude" brassieres give you fashionable uplift lines and breadth-of-bosom—by means of the clever little triangular insert. Send for free Foundation Booklet V-9—Maiden Form Brassiere Co., Inc. New York, N. Y.

Maiden Form's "PRE-LUDE" REG. U.S. PAT. OFF. *Brassieres*

For backless frocks, choose the *completely backless* "Pre-Lude," (*at right*) with mid-back strap that fastens inside your girdle. For less extreme needs, "Pre-Lude" (*above*) crosses over low at the back and fastens firmly *to itself* in front.

AT ALL LEADING STORES



Maiden Form REG. U.S. PAT. OFF. BRASSIERES
GIRDLES • GARTER BELTS
NONE GENUINE WITHOUT THIS LABEL

A NEW KURLASH TO MAKE YOUR LASHES MORE ALLURING



NO HEAT
NO COSMETICS
NO PRACTICING

It's your eyes that a man looks at first . . . and last . . . and pretty nearly always. And no eyes are really beautiful unless the lashes are lovely too. Kurlash gives your lashes that upward sweep that seems the most enchanting thing in the world. The new, improved Kurlash does it with greater ease than ever. Kurlash costs $1, and if your own drug or department store doesn't have it, we'll send it direct.

THE NEW, IMPROVED

Kurlash

The Kurlash Company, Rochester, New York
The Kurlash Company of Canada, at Toronto, 3

SOCIETY

BIRTHS

NEW YORK

Bostwick—On August 22, to Mr. and Mrs. George H. Bostwick (Laura Elizabeth Curtis), of Westbury, Long Island, a son.

Carlisle—On July 17, to Mr. and Mrs. Jay F. Carlisle, junior, (Margaret Moffett), of Brookville, Long Island, a son, Jay F. Carlisle, third.

Day—On August 14, to Mr. and Mrs. George H. Day, second, (Elizabeth Lyall Gillett), of Dedham, Massachusetts, a son.

Dougherty—On August 8, to Mr. and Mrs. J. Hampden Dougherty (Marie L. Bernard), a son, John Bernard Dougherty.

Edson—To Mr. and Mrs. Franklin Edson, third (Jean C. Gibbons), of Greenwich, Connecticut, a daughter.

Haskell—On July 6, to Mr. and Mrs. John H. F. Haskell (Paulette Heger), of New York and Darien, Connecticut, a son, Paul Heger Haskell.

Hubbell—On August 21, to Mr. and Mrs. William Bradford Hubbell (Dorothy W. Twyeffort), a son.

Kuser—On August 20, to Mr. and Mrs. John L. Kuser, junior, (Olivia S. Erdmann), of "Strawberry Hill," Titusville, New Jersey, a son, Michael Dunn Kuser.

Potts—On August 1, to Mr. and Mrs. Frederic A. Potts (Alice H. Eastland), of Red Bank, New Jersey, a daughter, Nancy Eastland Potts.

Register—On July 13, to Mr. and Mrs. Samuel Croft Register (Dorothy D. Pratt), a daughter, Barbara Pratt Register.

Robinson—On August 4, to Mr. and Mrs. F. Philipse Robinson (Helen Withers), of Babylon, Long Island, a son, Beverly Withers Robinson.

Taintor—On July 26, to Mr. and Mrs. Frederic Behm Taintor (Patricia McLean), a son.

CINCINNATI

Perin—On July 11, to Mr. and Mrs. Reuben L. Perin (Virginia F. Danson), a daughter, Virginia Anne Perin.

Robbins—On July 24, to Mr. and Mrs. Sabin Robbins, third, (Harriet T. Galt), a daughter, Jeanie Galt Robbins.

BIRTHS

Schneider—In July, to Mr. and Mrs. Philip J. Schneider (Lefreda W. Vanderbilt), a son, Philip Vanderbilt Schneider.

FLINT, MICHIGAN

Armstrong—On July 18, to Mr. and Mrs. Lawrence B. Armstrong (Isabel Buckingham), a son, Lawrence Buckingham Armstrong.

KANSAS CITY

Tinsman—On July 7, to Mr. and Mrs. C. Humbert Tinsman (Julia Chandler), a son, James Edward Chandler Tinsman.

LOUISVILLE, KENTUCKY

Duncan—On August 5, to Mr. and Mrs. Charles Yarborough Duncan (Anne Louise Munson), a son, Charles Yarborough Duncan, junior.

MEMPHIS

Ellis—On July 29, to Mr. and Mrs. Robert Ellis (Martha Jane Dickinson), a daughter.

NEW HAVEN

Hopkins—On July 24, to Mr. and Mrs. Edward Hopkins (Marion Ball), of Pine Orchard, Connecticut, a daughter.

MacDonald—On July 31, to Mr. and Mrs. Herbert S. MacDonald (Margaretta Miller), a daughter, Margaretta Ann MacDonald.

NEW ORLEANS

Ogden—On July 25, to Mr. and Mrs. Warren Ogden (Frances Johnston), a daughter, Frances Ogden.

POUGHKEEPSIE

Parker—On July 19, to Mr. and Mrs. Thomas E. Parker (Jane K. Graham), a daughter, Cynthia Ann Parker.

Poucher—On July 17, to Mr. and Mrs. Franklin J. Poucher (Eleanor Graeme Taylor), a son.

SPOKANE

Rothrock—On July 3, to Mr. and Mrs. F. Wallace Rothrock (Eleanor Twohy), a daughter.

STYLE DISTINCTION BEGINS WITH THE FABRIC

Kaufman Fabrics



Richness of texture only attained through expert craftsmanship . . authoritative styling based on accurate fashion predictions . . unusual colorings that give a glow of autumn to your clothes . . all are found in Kaufman Woolens.

Insist upon them . . at your favorite shop in the smartest coats, suits, and ensembles.

B. M. KAUFMAN, INC., 1441 BROADWAY, N. Y.

Stetson Shoes-REEL

ON SUITING YOUR SUIT AND YOURSELF!





1 *WITH A MAN-TAILORED TWEED*, you'll probably fall into a sort of Bond Street stride. Here's your shoe. A thoroughbred! Black, crushed-grain kidskin with perforations in a tailored saddle-band.

2 *WITH YOUR DRESSMAKER SUIT*, the scene softens! Wear suede, embroidery-stitched; the perforations underlaid with patent leather. Four eyelet tie, in black or brown.

3 *FOR A FUR-TRIMMED AFFAIR* . . . perhaps a silk or velvet café suit . . . pick pumps. Very high cut, of very soft satin kidskin, with little picot-edged tongues and swirled stitching. Brown or black.



Stetson Shoes are seen everywhere in smart company and sold in most of the larger centers. Ask for complete shoes-reel booklet of fall styles. Stetson's for a man, too, at most of these addresses:

THE STETSON SHOE

THE STETSON SHOE COMPANY, Inc., *South Weymouth, Massachusetts*

ALBANY, E. A. Beaumont Co.
ALTOONA, A. Simon & Co.
BALTIMORE, O'Neill & Co.
BINGHAMTON, Parlor City Shoe Store
BOSTON, Jordan-Marsh Co.
BOSTON, Stetson Shoe Shop
BROOKLYN, David Heller
BROOKLYN, Harry Sachs
BROOKLYN, H. Triebits
BUFFALO, The Stetson Shoe Shop
CANAL ZONE, Commissary Panama R. R. Co.
CANTON, OHIO, Horton's, Inc.
CHICAGO, The Stetson Shops 144 South Dearborn St. 59 E. Randolph St.
CINCINNATI, Stetson Shoe Shop
CLEVELAND, Cleveland Stetson Shop Co.
COLUMBUS, Holbrook Bootery Co.
DAVENPORT, IOWA, Peterson-Harned-Von Maur
DAYTON, Harry L. Buck Shoe Co.
DECATUR, ILL., Raupp & Son
DENVER, Daniels & Fisher Stores Co.
DERBY, CONN., Hubbell Bros.
DES MOINES, Wiltsey's Shoe Shop
DETROIT, Berke's Boot Shop
ELMIRA, N. Y., Gosper-Kelly, Inc.
FLUSHING, L. I., Harry Sachs
GREENWICH, Favorite Shoe Store
HARTFORD, W. G. Simmons Corp.
HUNTINGTON, W. VA., Ayres & Harwood
KANSAS CITY, Arnold Glove Grip Shoe Shop
LA CROSSE, Baker & Steinbauer
LANCASTER, PA., Shaub's Shoe Shop
LINCOLN, NEB., Miller & Paine, Inc.
LOS ANGELES, Stetson Shop
MADISON, Huegel-Hyland Co.
MASON CITY, IOWA, Laird Shoe Co.
MILWAUKEE, Stetson Shoe Shop
MINNEAPOLIS, Standard Clo. House
MOLINE, Schwenker & Mougin, Inc.
NEWARK, Stetson Shoe Shop
NEW YORK, Stetson Shoe Shops, Inc. 15 West 42nd Street 153 Broadway 289 Madison Avenue (Men's Shop)
NEW YORK, Goodman's Shoes
NEW YORK, N. Ostrow
NEW YORK, Benjamin Pollock
NEW YORK, Swarts Shoe Shop
NEW YORK, Vanity Boot Shop
OMAHA, NEB., Nebraska Clo. Co.
PHILADELPHIA, Noroross & Abbott
PITTSBURGH, Stetson Shoe Shop
PORTLAND, ORE., Stetson Shoe Shop
PUEBLO, Crews-Beggs D. G. Co.
READING, Kathryn M. Anderson
ROCHESTER, MINN., Baker & Steinbauer Shoe Co.
ROCHESTER, N. Y., Park-Brannock Stetson Shop
RUTLAND, VT., Wilson Clo. Co.
SAGINAW, Kuiper Bootery
ST. LOUIS, Hutcheson Shoe Co.
SALT LAKE CITY, The McKendrick Shoe Co.
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SEATTLE, The Stetson Shoe Shop
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YONKERS, J. Cantor



Autumn

FRESHNESS

with your return to town calls for an added zest of infallible smartness. A "Clodhopper Knit" is just part of the game that will score time and again. This shirtmaker frock is of fine zephyr and angora. The hand-patterned blouse has a saucy bow and buttons of angora.

Featured by B. Altman & Company, New York, and in smart stores throughout the country.

Marinette
CLODHOPPER KNITS
MARINETTE KNITTING MILLS - MARINETTE - WIS.

NOTES ON THE WINTER COLLECTIONS

(CONTINUED FROM PAGE 128)

She even decorates a whole boudoir in grey *point d'esprit*, putting in a cherry-red chair to make the other colour sing.

One of her most amusing ideas is to use only dark brown lingerie ribbons, rather than pastel colours. Almost all of her nightgowns have sashes of this narrow dark brown ribbon—sashes laced through very high Empire waists. All the gowns are definitely Directoire or Empire in cut.

Two excellent slips are shown, both of very heavy, open-mesh cotton net. They fit like gloves, have brassières incorporated in the top, and are banded near the hem with two rows of satin.

One of her most dramatic dinner-at-home outfits is an enormously full, flaring, floor-length house coat (slightly mandarin in cut) of gold lamé, worn over a prune velvet sheath gown.

A clever "smoking" outfit for home dining has a narrow brown satin slit skirt, a short, double-breasted jacket of brownish gold lamé cut exactly like a man's evening jacket, and—instead of a blouse—a dicky of smoke-coloured *point d'esprit* with a ruche around the neck.

Several of the colours most used are: white and brown; pale yellow and brown; sunburn and purple; pale blue and brown; and gold lamé and brown. (This constant use of brown combined with white, yellow, sunburn, pale blue, and gold is something new for lingerie and something that should be noted.)

Yrande uses *point d'esprit*, fine cotton muslins, wide-meshed nets, lamé, moire and heavily ribbed faille, façonnés and tie-silks, and double-faced satins and crêpes.

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of totally unrelated questions, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss A. B. B.: At a college dance, if neither the young woman nor her partner are known to the chaperon standing at the head of the receiving-line, how should they introduce themselves?

Ans.: When approaching the chaperon, the young woman might say, "Mrs. Jones, I am Betty Thompson, and may I introduce my friend, Jack Sherburne?" If the name of the chaperon is not known to her, she would omit the "Mrs. Jones." The chaperon would then say, "How do you do, Miss Thompson? I am Mrs. Jones."

Miss E. C. D.: Please tell me whether it is necessary to send wedding announcements to those who have been invited to a wedding. When should announcements be sent out?

Ans.: It is not necessary to send announcements to those who have already been invited to the wedding. Whether they attended the wedding, or not, makes no difference. Announcements, which are sent to those not included among the guests, should be posted the day of the wedding, after the hour of the ceremony.

Mrs. T. D. van D.: May bread-and-butter plates be used at a formal dinner?

Ans.: Bread-and-butter plates are often used on formal dinner-tables. They are usually left on until the sweet course, and are removed when the table is cleared for dessert.

Give . .
YOUR HAT A REST



A NEW and decidedly different kind of protection for your millinery. Keeps your hat in perfect condition. The old style hat stand with the small knob top was all right in the days of stiff crown hats, but for modern soft crowns, the newly patented Perfect Hat Rest holds the soft crown to the original shape. Mounted on sectional stand, demountable for traveling. Suede finish in soft pastel colors, or in durable enamels. Makes lovely gift or bridge prizes.

At Leading Millinery, Department and Dry Goods Stores

1722 S. Los Angeles St. ELCO COMPANY Los Angeles, Cal.

The Perfect Hat Rest

How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., or from 1196 The Merchandise Mart, Chicago, Ill., or 523 Mission Street, San Francisco, California, or, in Canada, 360 Adelaide Street, W., Toronto, Ontario.

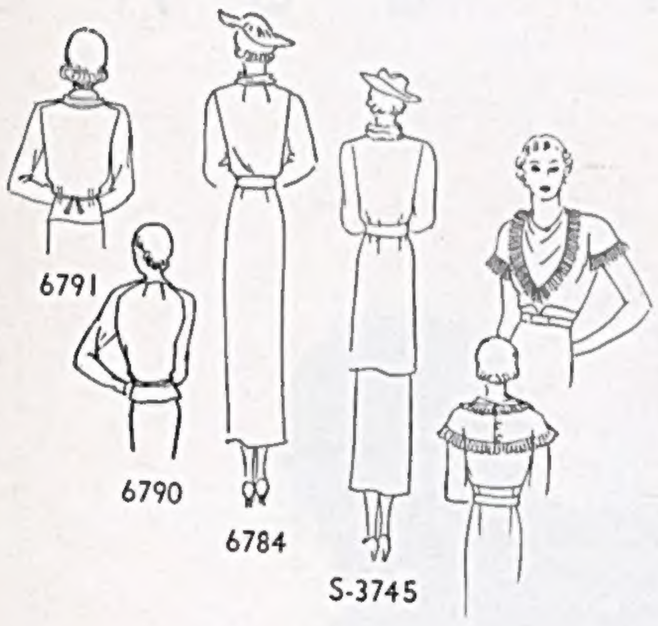
Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

Prices of VOGUE PATTERNS

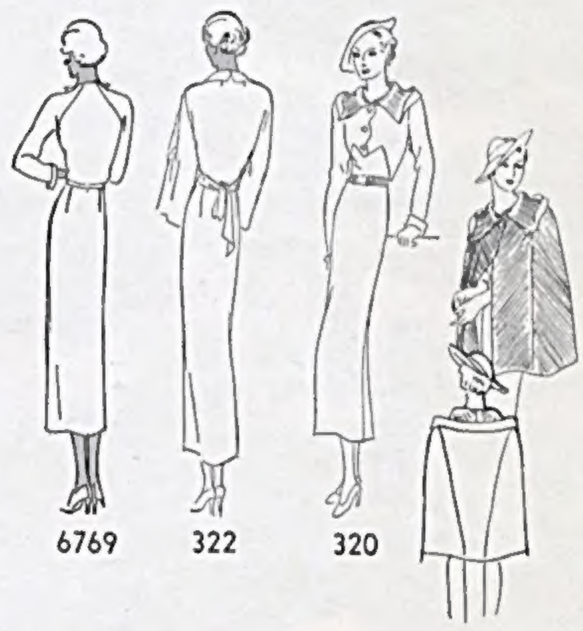
319	$2.00
320	2.00
321	2.00
322	2.00
S-3740	1.00
S-3744	1.00
S-3745	1.00
6769	.60
6770	.75
6771	.60
6772	.50
6773	.60
6774	.60
6775	.60
6776	.50
6777	.40
6784	.50
6790	.40
6791	.40

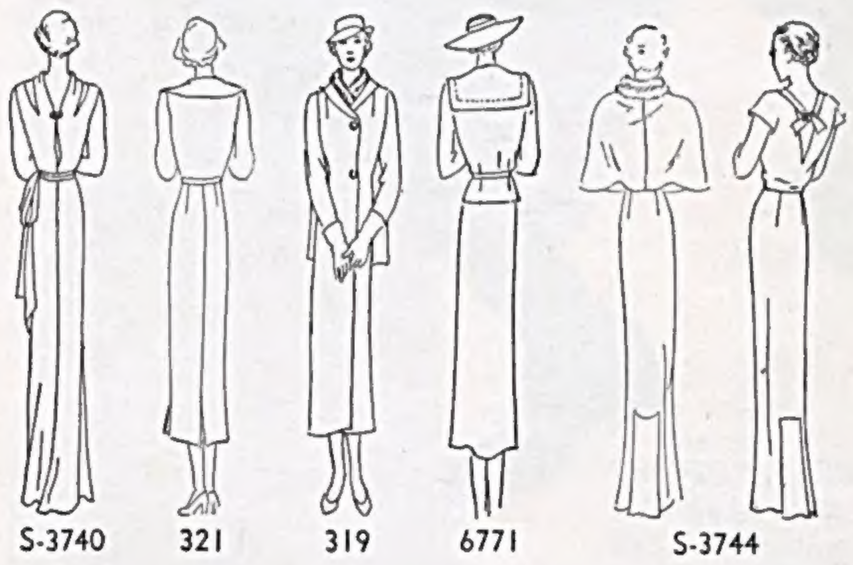
DESIGNS FOR PRACTICAL DRESSMAKING



What you see sketched at the left and directly below are other views of the models shown on pages 62 and 63, which range from a softly draped blouse to a hostess gown and a dinner-ensemble. They are designed for sizes: 6790 in 14 to 44; 6791 and S-3745 in sizes 14 to 42; 6784 in sizes 32 to 42; 6769 in sizes 12 to 40; 322 in 34 to 42; and 320 in 14 to 20; 32 to 38

Lined up across the bottom of this page are other angles on the smart models for autumn that are illustrated in colour on page 62. Note especially the higher necklines and the beautifully fitted lines that distinguish these fashions. They are designed for sizes: S-3740 and S-3744 in sizes 14 to 42; 321 in sizes 32 to 42; 319 in sizes 14 to 20; 32 to 38; and 6771 in sizes 12 to 20; 30 to 38





PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523 MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES GIVEN ON PAGE 134.



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CHARMING

You can have a glamorous personality, poise, the envied fascination that sets the charming woman apart. Through the positive guidance of Antoinette you will acquire a new knowledge of Charm — possess a fascinating Smartness.

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Write now for Antoinette's free, delightfully intimate booklet: "FASCINATING YOU." It is a refreshing introduction to Charm.
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"Swagger"



Smart lips will tell you that no other lipstick has quite the same smooth, greaseless texture—the same degree of permanence—the same exotic brilliance as Marly's "Swagger" lipstick — 4 glorious shades — Your choice of cases — $1.00... Swank vanities to match $1.50 and $2.00.

MARLY

YOUTH IS THEIR GOAL



THE CORSAIR . . . A "Tyless" Oxford. Developed in rough grain leather with smooth calf trim accented with perforations and contrasting stitching. Talon fastener closing adds to its smartness.

Scoring success, by the spirit of their design and their performance in action, Varsity Girl Shoes attract the favor of smart young women. In every pair, "the imprint in leather"—Created by Reed—signals their quality, dictates their fashion-rightness. Keyed to the daytime, they set the pace of the hours of sports and play! . . . Varsity Girl Shoes bring to youthful feet complete foot-freedom and comfort in shoes of authoritatively smart design. E. P. Reed & Co., Rochester, New York. Varsity Style Studio, 47 West 34th Street, New York City.

Varsity Girl Shoes

CREATED BY REED

Pleasant

REFLECTIONS







The mellowed character, depth of flavor in Rittenhouse Square Straight Rye Whisky suggest traditional background. It has that gracious poise and assured charm enjoyed by established position. It's straight rye whisky, 100 proof, of a rich warmth and mellowness that win and hold your delighted appreciation. Drink it. You'll like it! And you'll like its old-fashioned price.

Distilled, matured and bottled by Continental Distilling Corporation, Philadelphia. Also Distillers of Diplomat Straight Bourbon Whisky and Dixie Belle Distilled Dry Gin.

RITTENHOUSE

Square

STRAIGHT **RYE** WHISKY

100 PROOF

bobri

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GIVE YOURSELF *an English Complexion*





SUMMER behind you, you probably need to Think Seriously about what, among other things, it's done to your complexion. And while you're thinking, why not get yourself a new skin? . . . a first-class skin, a skin that you can boast about . . . privately, of course.

Here on this page (in such imposing array) are all the things to give you the same beautiful complexion that is the pride and glory of the English gentlewoman: first among them, Yardley's English Lavender Soap (eight generations of high-born women have used it). Then a cream: Yardley's English Complexion Cream, cleansing cream, tissue cream, powder foundation, all in one, and so cool and white and fragrant you'll adore to use it. And, vitally important, a face powder . . . Yardley's English Lavender Face Powder, to give your skin the *right* color and the *right* finish. Rouge, compact, and lipstick, of course, and a new cream rouge that's lighter and finer than any you've ever seen.

If you'd like to know about *all* the Yardley things, may we send our booklet 9-V, "Complexions in the Mayfair Manner," which shows them in color photographs? It's free. Yardley & Co., Ltd., 620 Fifth Avenue (Rockefeller Center), New York City; in London at 33, Old Bond Street; and Paris, Toronto and Sydney.

At the top of the page, Yardley's English Lavender Face Powder. It comes in seven skilful tints, including two new ones: English Peach (Rachel with a warm glow) and Gipsy (a radiant sun-glow shade), $1.10. Yardley's English Lavender Soap, 35 cents for a large tablet, or $1 for a box of three; bath size, 55 cents; guest size, six in a box, $1.05, or 20 cents singly. Yardley's new cream rouge, Cherry, Medium or Natural, 85 cents. Yardley's lipstick in day and evening shades (five to choose from), $1.10; Yardley's compact rouge in five shades, 85 cents. Yardley's wafer-thin double compact, $1.65; with loose powder, $1.85. Yardley's English Complexion Cream, $1.10. Yardley's English Lavender, from $1.10 to $15. The bottle shown, $1.90 (formerly $2.20).



BY APPOINTMENT TO
HER MAJESTY THE
QUEEN OF ENGLAND



YARDLEY'S ENGLISH LAVENDER

NRA

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